



Jerry Colonna, Buddy Rich, and Artie Shaw

## Australia Opening Up For American Jazzmen

Chicago—Perhaps the most fertile future field abroad for American jazz musicians will be a heretofore unexplored country—Australia. With the exception of a brief visit by

Rex Stewart a few years ago, there have been practically no American musicians working there until quite recently. Taxation problems and the high cost of transportation have been two main reasons for this.

This may change next year, however, because of the efforts of Benn Reyes, American promoter, and Lee Gordon, a former Detroit man now living in Australia.

They decided to take a gamble that cost almost \$100,000 and play a series of seven dates in Sydney, Melbourne, and Brisbane July 23-Aug. 1.

They rounded up talent including Ella Fitzgerald, Buddy Rich, Artie Shaw and Jerry Colonna. The musicians traveled separately, thereby costing the promoters about \$3,000 more than they had planned on.

Ella was a couple of days late, because of a plane ticket hassle and missed the first concerts in Sydney, which caused a ticket sale drop there and in Brisbane.

However, the backers, eager to get the series started well, later gave two free concerts to stub holders of the Friday and Saturday night bashes which Ella missed—and spent \$2,000 in full-page ads in those cities saying Ella had arrived.

Practically the only one the airport crowds recognized was actor Colonna. They mistakenly cheered Ella's maid, thinking it was the singer. But from then on, there was no mistaken identities, the result of the tremendous front-page and feature publicity they got.

The tour was a success, taking in \$110,000 for the seven days. It was played mainly in boxing stadiums seating as many as 8,000 persons.

With the success of the first trip, Reyes and Gordon already have set the next show starting Sept. 1, which will make the same circuit and is headed by Johnnie Ray, Mickey Rooney and Cab Calloway are due in October. Other jazz and record names are being sought.

Shows are being set for every six or eight weeks and negotiations are under way for similar tours in South Africa and the Philippines.

Gene Krupa has done a separate set of Australian dates, and Norman Granz is interested in taking his JATP group there.

## Judy's Album DeLuxe Job

New York—Columbia is utilizing almost all packaging potentials in its forthcoming Judy Garland album. The set is a soundtrack assemblage from the Garland film, *A Star Is Born*.

A deluxe package, selling for about \$10 will contain a 12" LP, the story of the film, and a biography of Judy. There'll also be a standard 12" set, a 10" LP condensed, and EP album and a 78 collection. Score is by Harold Arlen and Ira Gershwin.

## Artists Hoot At Reported Plan To Stop Recording in Homes

Hollywood—The International Brotherhood of Electrical Workers is reported planning a drive designed to prevent musicians here from making records on equipment installed in their homes. Most of the artists mentioned in IBEW complaints greeted the press reports with snorts of derision.

Buddy Cole, who records background music on a pipe organ in his home studio, said, "There is not another recording studio in town with a pipe organ of the type I need for my work."

"And even if there were, I don't think the IBEW would have any legal right to force me out of my own home, to carry on my profession."

Go After Bootlegs  
"If the IBEW wants to launch a campaign, let them go after the little fly-by-night recording outfits who are using nonunion musicians or paying union musicians less than the AFM scale to turn out bootleg records."

Leo Diamond, the harmonica player who does many of the background themes heard in motion picture underscores (most recent: *Rear Window*) was among those mentioned in trade paper reports. Said Diamond:

"Like hundreds of musicians, I've had a tape recorder in my home for . . . years. But every phono-

# Decca's 20th Anniversary: 35 Cents To \$100,000,000

By NAT HENTOFF

## Slim Chorus

New York—The other night at Basin Street, a visitor ambled into the room, expecting to hear the usual ad lib jazz variations from the stand. He stopped in shock. A singing school seemed to be underway instead.

The choirmaster had divided the audience into three sections and each, in turn, entered into the contrapuntal round. The energetic choirmaster, one Slim Gaillard, nodded in approval as each of the antiphonal choirs came in on:

"Down by the station  
See the little Puffer bellies  
All in a row."

Next week: Dizzy Gillespie will read from *Alice in Wonderland* and *Great Expectations*.

## Getz Starts Comeback At Coast Concert

Hollywood—Stan Getz made his first appearance since his narcotics-induced crackup at an Irving Granz Jazz a la Carte concert here on Aug. 20. And he stepped out on the stage to a resounding wave of applause, leaving little doubt that his followers are with him 100 percent as he hits the comeback road.

Getz, who was backed in his numbers by the Chet Baker quartet, was one of several *Down Beat* poll winners appearing in a star-studded lineup that drew a near-capacity crowd to the 6,700-seat Shrine auditorium. Also on the program in addition to Baker's, were units headed by Buddy DeFranco, Max Roach and Clifford Brown, Red Norvo, and Louie Bellson (with a combo that included Zoot Sims and Harry Edison).

In something of a departure from standard jazz concert fare, Cab Calloway, backed by the Bellson unit, came in for a set of songs in his familiar "hi-de-ho" manner (*St. James Infirmary*, etc.). He was the hit of the evening.

New York—Over the last 20 years, the American music industry's expansion—particularly in the field of records—has been unprecedented in the history of mass music consumption. In the *Beat's* recent 20th anniversary issue, a record of that growth in all the various phases of music since 1934 was presented.

By chronicling the rise of Decca—also celebrating its 20th anniversary this year—we can see specifically how astonishing the evolution of recordings alone has been in just two decades.

The story of a major company like Decca automatically becomes in part the story of the industry as a whole, particularly in view of Decca's many creative contributions to the art and business of recording. So the span of Decca song from Bing Crosby's *I Love You Truly* (Decca 100) to this year's special anniversary package, *Bing*, (on five 12" LPs) also covers a great deal of the popular musical history of our time.

### Depression Evident

In 1934, when Decca was founded, the record business was in a state of hesitant anxiety. The signs of the depression still were heavily evident, radio had seemingly superseded the vigorous victrola of the '20s as the country's leading form of entertainment, and it looked to some as if the phonograph record might go the way of the horse car and silent films.

Three companies—each with various subsidiary labels—controlled the field. And in that year, Brunswick, Columbia, and Victor sold only about 6,000,000 records among themselves and their subsidiaries.

Three Americans and one Briton, however, believed that despite the threatening overcast, the American record industry was actually on the way to new heights of activity.

The Americans—the late Jack Kapp, the late E. F. Stevens Jr., and Milton R. Rackmil—had been planning the Decca idea since 1931 when all were employed at Brunswick. (Turn to Page 3)

## Perry Como Lands New Radio Series

New York—Perry Como begins a new series on CBS Radio Oct. 4. To be heard Mondays, Wednesdays, and Fridays from 9-9:15 p.m., the show will not be a repeat of the TV program, but an entirely new production. The radio show, like the TV series, is sponsored by Chesterfield.

Accompanying Como will be the Ray Charles Chorus and the orchestra of Mitchell Ayres. The Fontane Sisters have amicably left the Como company.

## Britain Takes To Mitchell, Martino

New York—Singers Guy Mitchell and Al Martino, who were not quite at the highest hit-making peak of their popularity here last May when they left for England, are finding the British Isles even greener than Shakespeare claimed. Both have been so successful that their British tours have been extended.

Martino will now remain until early December. Mitchell was supposed to have returned for the Alan Ladd film, *Covered Wagon*, but since the starting date of shooting has been postponed, Mitchell will stay in England another two months. Both have set records for continuous number of weeks during which a leading American performer has played Britain.

# NY Hotels Return To Dance Bands

New York—If the major New York hotels are any criterion, there is indeed an upsurge of interest in that occasional orphan of the entertainment business, the dance band.

The parade started when the Astor Roof signed Les Elgart for a three-weeker in August. Beginning in September, the hotel bookings are the most encouraging for the dance units in several seasons.

Here's the box score so far: Statler hotel brings the Dorsey brothers in for four weeks Sept. 10; Vaughn Monroe and Richard Hayman's orchestra take over for six weeks Oct. 8; the Sauter-Finegan caravan is in for a month Nov. 19; and the Dorsey brothers return Dec. 17 for six more weeks.

The New Yorker imports the Ralph Flanagan band Sept. 15 for an indefinite stay and the Roosevelt, of course, welcomes back Guy Lombardo also in September. Lombardo will resume his weekly TV shows from the Roosevelt and Flanagan will be featured on a Saturday ABC-TV dance band series beginning Sept. 18. Flanagan's part of the show will originate from the New Yorker.

The Waldorf-Astoria also has much interest in signing a name band for its season, and approached Ray Anthony with the idea, but Anthony turned it down. Frank Dailey's Meadowbrook meanwhile may accent name bands more heavily this fall and winter, and has booked the Commanders for their first major New York date Sept. 10 through 26.

## JATP Readied; Granz Also Sets Duke-Brubeck-Mulligan

New York—Personnel for Norman Granz's Jazz at the Philharmonic tour this fall has been set. The all-star roster includes Dizzy Gillespie, Roy Eldridge, Ben Webster, Flip Phillips, Bill Harris, Buddy DeFranco, Louie Bellson, Buddy Rich—and Ella Fitzgerald and the Oscar Peterson trio with Ray Brown and Herb Ellis. Ella's accompanist is Don Abney. The tour kicks off in Hartford Sept. 17.

Another Granz production this season will be a tour featuring Duke Ellington and the units of Dave Brubeck and Gerry Mulligan. There is a possibility that Stan Getz may be added, Getz probably would either play with Mulligan or solo with the Ellington orchestra.



# Decca's Top Artists Stay Loyal—Some For The Whole 20 Years

By Hannah Altbush

New York—In a business where artists move restlessly from one record label to another, it's unusual to find top recording stars who stay with a company a decade or more. Usually, when his contract has expired, the sought-after artist chooses the most lucrative new deal.

The story seems to be different at Decca, where most artists have been associated with the label for many years. Some of Decca's artists, as a matter of fact, have been with the company since its beginning.

Bing Crosby, Decca's first artist, for example, is still the label's most prominent star. And Bing is not the only one who remains loyal to Decca.

## Others Stick, Too

The Mills Brothers, Frank Luther, and Fred Waring have been with Decca since the label began. Waring at one time worked for the company for several years without any official contract.

Guy Lombardo, the Andrews Sisters, Russ Morgan, Ethel Smith, Sister Rosetta Tharpe, Marie Knight, Ernest Tubbs, and Whoopie John Wilfahrt have continually recorded for Decca for nearly two decades.

The original Ink Spots, featuring Bill Kenny, joined the label in 1936. Ella Fitzgerald was still vocalist with Chick Webb when she first became a Decca artist, and she has remained with the firm to this day.

Carmen Cavallaro joined the Decca roster about 15 years ago, and Danny Kaye has been featured on the label for the last eight years. All these artists, at one time or another, have been tempted by other labels, but they've never left Decca.

Part of the reason Decca has been able to hold most of its major artists is that, whereas other rec-



One of the artists longest in residence at Decca is Guy Lombardo. This summer he produced a musical called *Arabian Nights*, starring Lauritz Melchior. Here, Guy and Melchior are greeted backstage by Haile Selassie.

ord firms have had several varied business interests, Decca's exclusive business, until recently, has been that of recording. All the firm's operation has concentrated on its artists. Every executive, no matter what his other duties, was first and foremost an artist's relations man.

## In Another Business

Today, of course, Decca is also in the movie-producing business. The firm recently bought Universal Pictures. But that, too, is a business in which the emphasis is on artists' relations.

Even more to the point, Decca

and Universal operate on a complementary basis which, in an over-all promotion sense, helps both Decca and Universal.

The label's loyal artists may well feel that Decca's distribution setup, one of the best organized systems in the business, gives them the widest possible chance to be heard.

Yet another factor in the success of the label's artists' management is a thoroughly personalized relationship, in which artists and every part of the management are acquainted with each other and every artist is given personal care.

# Coral Example Of Unknowns' Outlet

New York—Decca founded Coral records in 1948, before the stardom of Teresa Brewer, which would have been reason enough. It was the then unknown artist like Teresa, however, who made Decca's move imperative, for the small independent labels were cashing in on the unknowns.

For many years before the war, the situation had been different. Then there were not many recording outlets for unknown artists, and during the days of the Big Three record firms, it sometimes was a mixed blessing for an unknown to be signed by a major company.

The giant label usually was fully occupied with recording, publicizing, and picking hits for its established talent; the newcomer often found himself ignored. His first record was released, but frequently there was no one interested enough at the company to promote it.

After World War II, however, many small (often very small) companies broke into the recording market. They gambled—not often wisely—almost exclusively on unknowns. Because their overhead was low, when there was a payoff, it was a big one.

To counter this, major companies began to set up or vitalize already existing subsidiaries as outlets for untried talent.

Decca established Coral, to operate independent of the parent company with its own distribution and merchandizing channels.

At first, Coral served also as an outlet for some of the unused Dec-

Develops Artists  
Soon, however, Coral developed its own popular artists. Before its first year in business was over, the infant label already boasted its first million-copy seller, *Rag Mop* backed by Sentimental Me, featuring the Ames Brothers. Coral was on its way to becoming a major company in its field.

Its impressive artist list now includes Miss Brewer, Eileen Barton, Les Brown, Don Cornell, Alan



Greco Cornell

Dale, the McGuire Sisters, Johnny Desmond, Georgie Auld, George Cates, Buddy Greco, Connie Haines, Jane Russell, Lawrence Welk, Eydie Gorme, the Modernaires, Jackie Lee, Karen Chandler, Ray Block, Pearl Bailey, Jimmy Wakely, and Steve Allen.

By searching for new, experimental recording material and techniques, Coral was instrumental in developing the recent "talking" comedy record trend. The first of the modern comedy records featured Jazbo Collins on Coral in a series of hip Steve Allen fairy tales (some of which originally had appeared in *Down Beat*).

The Collins record sold in such quantities that it soon was followed by a series of talking discs featuring such personalities as Allen, Al Kelly and Joey Adams, Myron Cohen, Buddy Hackett, and Eddie Lawrence.

## Department Head

Bob Thiele now heads the recording department. Thiele also heads the a&r department of Decca's jazz subsidiary, the Brunswick label which is distributed by Coral.

The Brunswick catalog was purchased by Decca in 1941. During the war years, when production was practically at a standstill, the Brunswick label was virtually idle. In 1948, however, it was revived to issue new jazz releases as well as jazz reissues.



Auld Gibbs

Among Brunswick's reissues have been such standards as *Chicago Jazz Classics* by Benny Goodman and his Boys, *Bobby Hackett Trumpet Solos*, *Louis Armstrong Jazz Classics*, *Basie's Best*, and albums by Art Tatum and Cab Calloway's orchestra.

Brunswick has contributed especially to the experimental jazz field. The recent releases of Willis Conover's *House of Sounds* and three volumes of *Jazztime U.S.A.*, for example, have enlivened the modern music scene.

The latest Brunswick recordings also include *Shades of Dix* by Jimmy McPartland, *Jazz on the Air* by Terry Gibbs and Milt Buckner and *Impressions from Outer Space* by the Les Elgart orchestra. Thiele plans to add more modern jazz artists to the label, while continuing the reissue policy.



Barton Brewer

ca catalog. The new label's first releases included records by such important artists as the Casa Loma band, Woody Herman, and Jimmy Dorsey. These artists had previ-

drop in on Milton Berle at his office.

## Sings Right There

"The secretary said he was busy, but I saw the door to his private room was partially open. I went through, ran into him at the door and sang *Stardust* and *How Do You Speak to an Angel*? right there, without any accompaniment."

From this moment on, everything went exactly as it does in the movie scripts but hardly ever in real life. Berle took the intruder next door to music man Bobby Mellin's office, called Milt Gabler at Decca and set up an audition. "Mr. Gabler scared me. He just sat there deadpan. I just knew he didn't like me. Then when it was over he said, 'He's okay. We can use him.' Well, I like to die!"

## They Hit It Off

Berle also sent him to Brownie Lassner, Eileen Barton's manager-husband, and they hit it off right from the start. A few weeks later Charlie, who is short, slight, and looks the way you might expect a member of one of his fan clubs to look, made his bow on the Berle TV show in a three-minute spot.

In case you don't recall what happened then, you can get the general idea from the fact that five weeks later, on his next appearance, the whole show was virtually built around Applewhite and Martha Raye.

—Len

## 3 Special Concerts Set

New York—Andre Kostelanetz again will conduct three special Saturday night light concerts of the New York Philharmonic-Symphony orchestra. An added event is an all-Richard Rogers night to be conducted by Rodgers Nov. 14.

# Applewhite Finds Green Pastures In Show Biz

New York—Charles Edwin Applewhite looks so young yet acts so show business-wise that you would swear on first glance his parents had lifted him out of a backstage crib, only a few years ago, to indoctrinate him in a great family tradition.

However, Charlie is a husband and father, and when he worked for his parents, they were in the slightly less glamorous business of operating a chicken ranch.

The Applewhite saga began Nov. 25, 1932 in Fort Worth, Tex. "They had kiddie revues in the neighborhood theaters," he recalled, "and I sang as often as they'd give me a chance. Later on I sang at Junior Chamber of Commerce meetings and then for some friends of mah family who owned a couple o' local lounges."

(Hereafter, no attempt will be made to duplicate the Applewhite accent, with its more than a touch of Texas—more than can be put into writing.)

## Does A Double

Charlie's adult career really began when, after graduation from high school in Fort Worth four years ago, he doubled between the family pastures and weekend gigs, singing for \$5 a night on club dates.

"Then one night an officer from the local air base heard me and offered me \$100 a night to sing at the base."

Later, while he was working in a defense plant, Charlie heard from a friend who was opening a club in Dallas and had room for a singing waiter.

"I didn't expect I'd like that," recalls Charlie. His revulsion was considerably mollified by the \$91 he earned in tips for the first four nights; so much so, in fact, that he stayed on the job nine months.



Charlie Applewhite

By the time this job and a few other night club stints had ended, he was fortified by what he considered his most important basic training in showmanship, as well as by the presence of a charming little brunette who had become Mrs. Applewhite in November, 1951, and an Angela Applewhite who had arrived a year later.

Encouraged by his wife, and perhaps by the knowledge that he had been able to turn down offers to join the bands of Blue Barron and Jan Garber, Charlie set out for New York in August, 1953.

"Television was the farthest thing from my mind," he said. "I thought maybe I could break in with a small club date somewhere . . . but I'd only been in town three days when I decided to

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# Here's How Decca Became Power In Record Business

(Jumped from Page 1)

wick. The Briton was E. R. (Ted) Lewis, who was already a record mogul with his English Decca records. Lewis also was convinced of the future of recordings here, and he wanted to be part of it.

## Correlate Ideas

The four began to correlate their ideas in 1932, and after many months of negotiations, during which Lewis almost bought Columbia, Lewis offered to underwrite a new American company to be run by the three Americans.

But this was to be a company whose output was to be geared to volume. Up to that time, a popular record had sold at 75 cents. The new Decca company was to revolutionize the price structure of the industry by offering two top songs on a single record for 35 cents.

On Aug. 4, 1934, Decca Records, Inc., was inaugurated with Kapp as president; Stevens, vice president, and Rackmil, treasurer. Lewis of England was selected chairman of the board, and Lewis' representative, Milton Diamond, was appointed secretary and associate chairman of the board. Kapp's job was to build up a Decca roster of artists. In present-day parlance, he was an a&r man starting from scratch.

## Guided Crosby

While Kapp had been at Brunswick, he had guided a young crooner named Bing Crosby into the beginnings of popularity. There was a clause in Bing's contract that allowed him to leave Brunswick if Kapp left. Bing, therefore, became Decca's first artist, and Decca's first release was a coupling by Bing of *I Love You Truly* and *Just A-Wearyin' for You*.

Kapp's a&r problems also were alleviated by another former associate of his at Brunswick—in the executive end. Tom Rockwell had left Brunswick to start GAC (General Artists Corp.) in partnership with Cork O'Keefe. GAC began with a Rockwell act, the Mills brothers, and an O'Keefe client, the Casa Loma band. Both signed with Decca, and through the years, Rockwell was to recommend to Kapp many other artists that GAC had discovered.

Kapp, Crosby, and Rockwell had other company when they left Brunswick. Also departing were Guy Lombardo, the Dorsey Brothers, Frank Luther, Isham Jones, Ted Lewis, and others. They, too, came to Decca. And in an adventurous move, Kapp signed composer-conductor Victor Young as the first "house" orchestra leader for a record company.

## Roster Begins Growth

As Decca's artists' roster began to grow on this strong foundation, Stevens and Rackmil were attending to sales and production. At first, there were troubles, troubles that almost submerged the company after three months.

The chief headache occurred



Current big sellers among Decca vocal groups are the Four Aces—Lou Silvestri, Sod Vaccaro, Al Alberts, and Dave Mahoney.

after the first 200,000 Decca records were produced and shipped. In a few days, almost all of them began coming back. These first 200,000 had been sold for juke boxes, and the specifications for the boxes were that records had to be nine and fifteen-sixteenths inches in diameter. But those first 200,000 were all 10 inches exactly. By October, 1934, nearly all of Lewis' initial investment in the firm had been spent.

Lewis came up with more money, however, and the first 35-cent records began to hit the stores. Distribution-wise, Decca revolutionized the field by establishing self-operating distribution points. And instead of warring with radio, the young record company used radio to help sell more records.

## Pops Recorded

Decca simply would record the major songs as sung or played by the artists who were plugging them on the air. Each broadcast, therefore, was an ad for Decca. Rackmil and Stevens also used ingenuity in forecasting the coming importance of juke boxes both as markets for records and as promotion for consumer buying. As a low-priced record, Decca was welcomed by more and more of the juke box operators.

All that was needed now were some "hits" to refocus wider and more intense public interest on the record industry in general. It happened late in 1935 when Mike Riley and Ed Farley were cutting seven or eight Dixieland standards for Decca one afternoon (before limitations as to how many tunes could be cut in a single three-hour session).

Riley and Farley chose, as an extra, a manic melody called *The Music Goes 'Round and 'Round*. It sold 100,000, the first modern recording hit since the golden windup days of the '20s. That December, Decca had its first month in the black—\$1,134.16 on the right side of the ledger—and its creditors enjoyed a reassuring Christmas.

## Another Hit Breaks

Another hit record broke in 1936—the Andrews Sisters' second record, *Bei Mir Bist Du Schoen*. It also reached 100,000. That same year, Kapp turned a baritone, Frank Luther, into a singer of children's rhymes and songs.

It was an experiment to see if he could delight his own children. Since then, Luther's audience has comprised thousands and thousands of pleased youngsters, and a major step had been taken in expanding the market for children's records.

The year 1936 was also the year when Victor, heavily engaged in the radio and phonograph business as well as in making records, took note of the increased public interest in recordings by spurring a drive to sell phonographs with a player-record bargain package for \$10. The big three now were Victor, Columbia, and Decca.

In 1937, Lewis, Decca's initial financial supporter, began selling his stock in the firm to avoid hav-

ing his investments outside of England frozen in case of war. When war began in 1939, Lewis sold out the rest of his stock and remained board chairman in absentia until the end of the war.

## Albums Issued

Another vital promotion and sales idea, meanwhile, had been put into operation at Decca. In 1937, the first modern "pop" album was issued—a colorful package of Strauss waltzes played in dance tempo. In time, record packaged goods became an important activity of other companies as well.

The 1937 innovation was especially helpful to Decca because chain and department stores, which had up to then been rather resistant to Decca's 35-cent retail price, looked with mounting favor on the packaged albums.

This was a significant Decca year in another even more basic sense. For the first time, Decca's board of directors paid dividends realized out of the company. Stockholders have realized a total of about \$9,000,000 on their Decca investments in the 17 years since, and not a dividend year has been missed since 1937.

## Evidence Increases

The next few years brought increasing evidence of Decca's steadily rising stature and solidarity in the record industry. In 1938, Decca began to issue its own line of accessories—phonographs, needles, etc. By the end of that year, the company also had expanded its unique company-owned distribution system to include 19 self-owned branch offices.

A new factory was opened in Richmond, Ind., to supplement the plants in New York and Bridgeport, Conn. By 1940, the three Decca factories were producing up to 135,000 records a day. Six years before, the initial Decca releases had come from a plant that contained just eight presses.

And it was in 1941 that Decca stock became approved for listing in the New York Stock Exchange effective. Decca, as a big business,

(Turn to Page 7)

## On The Cover Bing Crosby

Decca Records is this month celebrating a birthday—it's 20th year in the recording field. And almost without doubt, the symbol of that firm's ascendancy to its high position in the industry has been Bing Crosby. He has been with the firm since its inception, was on its first record release, and has just been honored by Decca with the issuance of a package containing five 12" LPs portraying the career of Bing on that label, with narration by Crosby himself.

This issue of *Down Beat* commemorates Decca's birthday, and may we take this opportunity to wish it many more.

## Strictly Ad Lib

### NEW YORK

ON STAGE: Meredith Willson is working on a musical play, *The Music Man* . . . Kismet claims to have broken every boxoffice record on Broadway, averaging an intake of \$58,000 each week . . . Country and western music hits Broadway Sept. 13 when Hayride, a c&w musical, opens at the 48th St. theater starring Sunshine Sue.

ENTERTAINMENT-IN-THE-ROUND: Maurice Chevalier finally has his visa and can choose from a lucrative variety of American offers . . . Betty Clooney opened at the Starlight Roof of the Waldorf-Astoria Aug. 24 with Henry King's orchestra . . . Empire Room of the Waldorf resumes Sept. 30 with Los Chavales de Espana and Nat Brandwynne for six weeks . . . Frankie Laine's in England through September. After the Blackpool Opera House Sept. 19, he has one weekers in Liverpool and Edinburgh . . . The Mambo U.S.A. package starts its one-niter tour in New England Oct. 4 . . . Buddy Morrow signed two new vocalists: Dorothy Kaye (formerly with Hal McIntyre and Jan Garber) and Jerry Mercer.

JAZZ: Barrett Deems (formerly with Muggsy Spanier) is now drumming with Louis Armstrong . . . Teddy Wilson may do a European tour in the fall . . . The Birdland radio show moved to WINS Sept. 7. It'll be heard from 2-6 a.m. following Allen (Moondog) Freed's two hours. Bob Garrity will still be in charge . . . Kai Winding and J. J. Johnson are working on an idea for a unit with themselves and rhythm section. They went into the Blue Note in Philadelphia Aug. 30 for a week . . . Kai is also helping Pete Rugolo assemble a band for his Sept. 30 Birdland engagement following which Rugolo will take the unit on the road with the package show probably including Billy Eckstine and Peggy Lee that begins Oct. 15 for four weeks . . . Charlie Shavers and Sol Yaged among the new residents at the Metropole. Tony Scott's quartet afternoons has Dick Katz and Will Bradley Jr., while opposite them are Cliff Jackson, Joe Thomas, and Sonny Greer . . . Luis Russell, the history-making jazz bandleader, is operating a stationery store in Brooklyn . . . Charlie Ventura's jazz club, Open House on the White Horse Pike in New Jersey, has filed a bankruptcy petition . . . Shades of 52nd St.: the new Dixieland club in the Village, the Heat Wave, will abandon jazz for strippers after the Muggsy Spanier engagement . . . Singer Bixie Crawford has left the Count Basie band.

RECORDS, RADIO, AND TV: Coral has renewed Johnny Parker for two years. Parker is an alumnus of the orchestras of Les Brown, Charlie Ventura, and Skitch Henderson . . . MGM signed Ted Weems and vocalist Al Vino . . . Matt Dennis has been signed by Victor's Joe Carlton . . . Now that the Local 802-WOR hassel has been settled, Vincent Lopez has resumed his afternoon broadcasts over Mutual from the Taft Grill. He's been there 14 years . . . Vaughn Monroe started his five-week NBC-TV series Aug. 31. Subbing for Dinah Shore Tuesdays and Thursdays at 7:30 p.m., EDT, Monroe is backed by Richard Hayman's orchestra and the Tunesters . . . Lionel Hampton is on the Dorsey Brothers TV show Sept. 18.

### CHICAGO

Duke Ellington comes into the Blue Note Sept. 29 for two frames, making the third big band to play the club so far this year. The others were Les Brown and Count Basie . . . Warren Myers, who had been holding down the piano spot at the Cloisters, returned to New York and was replaced by Ralph Sharon, switching over from the Dearborn House. Lurlean Hunter and Carmen MacRae share vocal honors on the Cloisters bill . . . Boogie-woogie pianist Pete Peterson holding forth at the South Side Airdrome . . . Dan Belloc's band will play the Sunday night CYO dances at the Edgewater Beach hotel for the fall and winter schedule.

The McGuire Sisters are due at the Chicago theater Sept. 24 for three weeks, following the Howard Miller show with June Valli and Leo De Lyon . . . Buddy Laine's ork now playing the Holiday Ballroom . . . Al Mooney comes into the Aragon Sept. 14 for a month . . . Paul Banister, head of the one-niter department at Associated Booking, became the father of a baby girl last month . . . Herbie Fields in for three weeks at the Preview, beginning Sept. 22 . . . Larry Faith ork holding forth at Melody Mill . . . Hal Otis and George Metz trios currently playing the Blackstone hotel.

The Beehive started its fall season with Ben Webster, who did two weeks, and was set to follow with Sonny Stitt for three frames, beginning Sept. 20 . . . Basin Street, successor to the bankrupt Cadillac Bob's, is using Clean Head Vinson and is negotiating for other talent for the fall and winter . . . Hal Iverson's trio ensconced at the Cairo Lounge . . . Etta Moten, best known for her role of Bess in *Porgy and Bess*, has joined the staff of television station WBKB and will do fashion and homemaker stints . . . Joe Impollonini, former drummer with Ralph Flanagan, has joined the Muggsy Spanier combo.

### HOLLYWOOD

BAND BRIEFS: Lawrence Welk into fourth year at Aragon (Ocean Park) as of Aug. 25 . . . Al Donahue, who took over lease on Santa Monica ballroom from Spade Cooley awhile back, pulled out of venture and headed east for hotel dates . . . Casino Gardens, big beach ballroom adjacent to Aragon, dark most of time since Tommy Dorsey unloaded his lease, running again with Doye O'Dell, Eddie Cletro, and their "Western Varieties" TV company from KTLA . . . More advance interest in coming Woody Herman stand (starts Sept. 14) at Palladium than any band here in long time.

SUPPER SPOTTINGS: Joanne Gilbert headlines at Mocambo starting Sept. 21 and following current Gloria DeHaven . . . Tony Bennett in line to follow Ted Lewis as Statler's Terrace Room headliner this month. First coast appearance since he broke through as discmaker . . . Louis Jordan made "Sunset Strip" with date at new Club Tropicador.

JAZZ BEAT: Billie Holiday into Club Oasis, a switch from Hunter Hancock's "Rhythm-and-Blues Jambores" policy . . . Mel Henke, unique piano stylist, on "indefinite" ticket at Lindy's . . . Erroll Garner into Zardi's Aug. 26, following Dave Brubeck, and down for two-weeks (with option) run . . . Wingy Manone, long absent from these parts, into Royal Room, where Johnny Lucas combo now holds forth as Monday (off-nite) attraction . . . Down Beat poll winner Clifford Brown and Max Roach, who have been playing the Tiffany Club as Max Roach-Clifford Brown quintet, signed up with Mercury's EmArcy division . . . Joe Burton, currently at Club Braz (formerly the Tailspin), has boosted his quartet to a sextet.

SAN FRANCISCO—George Auld took a local group into Pack's for two weeks in August, using Gus Gustafson on drums; Jerry Good on bass, and Vince Guaraldi on piano . . . Turk Murphy off to the east finally. He opens Sept. 14 at Childs Paramount for four weeks, then hops to the Savoy in Boston and then does another four weeks yet to be set. In his absence,

the Italian Village will run Fridays and Saturdays only, with Sanford Neibauer's and Jim Leigh's band alternating . . . Billie Holiday did okay business at the Downbeat in August, with the Vernon Alley trio backing her up. Mel Torme broke it up at the Italian Village, stealing the show from Frances Langford . . . Jack Sheedy, with Vince Catolica on

(Turn to Page 20)



It took several years of trying, but Kitty Kallen finally has become a big record star, and all on the strength of her Decca million-seller, *Little Things Mean a Lot*.



## Shearing Cuts Own Songs With Ray Charles Singers

New York—In a departure from his previous recording history, George Shearing and his quintet have recorded four sides for MGM with the Ray Charles Singers. The only other Shearing vocal records were some sides with Teddi King. All four tunes cut with the Ray Charles chorus were Shearing originals, including *Lullaby of Birdland*.

On the other three ballads, lyrics were written by former Shearing road manager and current publisher, Bill Hegner. Titles are: *Adieu, There's Nothing New Under the Sun*, and *Slowly But Surely*.

With the three original ballads used on this session, Shearing plans to start an ASCAP publishing firm as soon as arrangements can be made. His wife, Trixie Shearing, already operates a BMI publishing outfit, Bayes Music. Bayes has rights to all of Shearing's instrumental originals except *Lullaby of Birdland*. Latter song was commissioned by Morris Levy of Birdland when the club

started its all-night record show and needed a theme. As a result, *Lullaby* is owned by Levy's publishing firm, Patricia Music.

Under present plans, MGM will issue the Shearing-Charles records singly with each one backed with an instrumental by the Shearing quintet.

## Polly Substitute For Dottie On 'Parade'

New York—Polly Bergen will substitute for Dorothy Collins for 13 weeks when *Your Hit Parade* returns for the fall season, starting Sept. 11. Miss Collins, wife of Raymond Scott, the program's music director, expects to become a mother in October.

## Amazing Don Shirley Pointing Way To Extended Jazz Form

It can be safely and rather awesomely said that there is no group on the current night club scene like the Don Shirley duo. In the last two years, through the reports of mu-

sicians who have heard him at James cocktail lounge and the Streamliner in Chicago, Shirley has become a source of wonder, and in some cases emulation, to many in the jazz world. He's currently playing opposite George Shearing at the Embers in New York City.

The 27-year-old pianist has had musical training of unusual depth and range for someone on the night club scene. An incomplete summary of his background includes the fact that one of his degrees is a doctor of liturgical arts at Catholic university (he specialized in Gregorian chant); advanced composition and organ study at Catholic university; orchestral debut with the Boston Pops in 1945; featured at the Haiti bicentennial in 1949; composed pieces for organ, piano,

string quartet, and is working on a one-act opera; is a linguist and a painter, and did the set designs for a nationally known television show last season.

### Davis Joins Shirley

Shirley's bassist, Richard Davis, 24, joined Shirley this June. Shirley and Davis are musicians of first-class skill. Shirley, especially, has a depth of musical insight and a sense of dynamics. His energies these days are devoted to working on a new approach to music in night clubs—and eventually, he hopes, to do new kinds of popular music concerts in auditoriums and concert halls.

Feeling that jazz is the only real art form created in this country, Shirley says he believes it has gone beyond—or should go beyond



Don Shirley

—its early days of lack of discipline and organization.

Shirley himself is not a jazzman and does not claim to be. But he is a brilliant organizer of popular and jazz material, and in his work Shirley is pointing the way to the rich potentialities of extended form in the art.

### Ingenious Admixture

What Shirley does is to perform popular standards and other flexible popular material within various classical forms, usually in a most ingenious admixture. He will, for example, play *Little Girl Blue* in the form of a canzona with five voices (two for the bass player via double stopping, and three for Shirley—"After all, with 10 fingers, I could conceivably play 10 lines"). *They Can't Take That Away from Me* becomes a bagatelle; a beautifully shaded version of *Dancing on the Ceiling* begins over a carefully wrought ground bass (jazzmen could learn much about constructing bass lines from Shirley); *How High the Moon* becomes a contrapuntal playground, and in various other pieces, Shirley and Davis claim to use almost every form of contrapuntal device—augmentation, diminution, mirror fugues, crab canons, etc.

Shirley also constructs his own two-part inventions and occasionally, as in *No Two People*, he'll work the melodic line of a popular song into that framework and thereby expand it to a three-part invention. This he does by playing the first line in the right hand, giving the second line to the bass, and weaving in the third line (the popular tune) with his left hand.

As a matter of fact, the duo sometimes will play Bach straight and well. On such occasions, Don finds an appreciatively attentive audience for such works as Bach's *Prelude No. 22 from The Well-Tempered Clavichord*.

### Parts Memorized

For the bass, the parts are memorized for many of the pieces. On others, mostly standards taken up-tempo, there are just "head" arrangements for bass except for some written figures, and Davis ad libs after the first chorus. Shirley claims he never ad libs, though he so gives the feel of improvisation, especially on these up-tempo tunes, that his bass player, questioned separately, is convinced that Shirley does ad lib.

Shirley conveys an unusual range of tenderness on ballads and a warmth and strength on everything he does. But it is a different kind of emotion from what jazz pianists like Art Tatum, Dave Brubeck, Bud Powell, and Horace Silver convey. It is the difference between the emotions, equally valid, conveyed by Elisabeth Schwarzkopf singing Schubert and Billie Holiday singing Billie Holiday.

Shirley's main influence on jazzmen—and this has already operated in several cases—probably will be to excite them to return to their studies of music so they can later improvise even more excitingly within more challenging patterns.

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# Gary Knows It's A Tough Job

By Jay Stanley



Rosemary and Betty Clooney with Gary Crosby

Hollywood—Young Gary Crosby, who doesn't hesitate to say "Yes" when asked if he hopes to follow in his dad's footsteps, has taken a big step in that direction by signing his first individual contract as an exclusive Decca recording artist.

While there never was much doubt that his first contract would be with Decca, since Crosby senior virtually put it in business, it's no secret that other companies, hopeful of having a Crosby in their catalogs—and a promising one—were making an all-out try.

Gary is a young man with plenty of self-assurance, a pleasing, honest, unaffected air of modesty with no sign of cockiness.

## Knows The Facts

He gives the impression that he is quite aware of the fact that as Bing Crosby's son, opportunities have fallen into his lap that only years of struggle, plus extraordinary luck, would have brought to another.

However, he seems equally aware of the fact that from here on, he's going to be very much on his own—that he will have to measure up professionally to his opportunities.

Regarding his first recording sessions under the Decca contract he said:

"We are leaving everything up to Mr. (Sonny) Burke for final decisions. We haven't selected the songs yet. Mr. Burke will assign the conductor and arranger only after the songs have been picked."

"My father will be consulted, but now that I'm started, he will not be exercising direct authority. He has complete confidence in Mr. Burke, Mr. Morrow (Bill Morrow, long-time Crosby script writer and right-hand man who is sitting in as managerial helper for Gary), and others who are helping me."

## Uses Last Names

Gary never referred to adult males by their first names even though this is the custom in Hollywood even with strangers meeting celebrities for the first time.

Reporters and writers for newspapers and magazines when interviewed (Turn to Page 6)

# Filmland Up Beat

DOWN BEAT

## The Hollywood Beat

# Old Battered Hat Still Mark Of Great Showman

By HAL HOLLY

Hollywood—Just how old is Ted Lewis—or to put it better, how young for his age? The old trouper with the battered hat was making his first appearance at the Hotel Statler at this deadline and outdrawing most of the attractions who have played the ultra-ultra downtown supper spot since its opening.

In his dressing room while awaiting show time we talked about some of the important jazzmen who have been with him at one time or another—pioneer clarinet men like the late Don Murray and Frank Teschemacher (on the Lewis 1929 recording of *Wabash Blues*), Jimmy Dorsey, even Benny Goodman, who first attracted Lewis' attention with the Lewis burlesque Benny was doing at the age of 14.

Others with Ted Lewis in years gone by were Manny Klein, Jack Teagarden, and, of course, Muggsy Spanier.

Why this affinity for jazz musicians in the guy who brags that he is the "corniest clarinet player of all time?"

"Had to have 'em around," Ted said, "to prove I was playing corn or people wouldn't have known the difference, and my act would have flopped."

When did he play his first job?

"In 1907—back there in Ohio, where I learned to play clarinet in the village band. Only training I ever had. But guess my first important job was at Rector's in New York in 1917. The Original Dixieland Jazz band was still in Chicago."

"Lotta people at that time thought I played as much jazz clarinet as Larry Shields. But what matter now? He was great. He's gone. Never claimed to be much of a musician myself. I was a vaudeville man—always will be at heart."

"Played through all those little mining towns back east on the Gus Sun circuit before making Keith and the big time. Only place to start in show business is at the bottom. These kids, like the singers who make it overnight on one record, will never last."

How come the movie men haven't come up with a Ted Lewis bio-film?

"After me all the time. But I'm not signing until I know it will be authentic. Don't want any of that phony Hollywood hokum they put in *The Glenn Miller Story*."

"Close to show time now. I gotta fix that reed. Only on two months and getting soft. Like a nice stiff reed. Where's my reed trimmer—and my glasses? Ever notice I play almost all that chorus on *St. Louis Blues* with only my left hand? Don't know how I do it myself."

After trimming and adjusting the reed to the mouthpiece, he donned the old battered hat, picked up the old Albert system clarinet (a good foreign make) and swaggered out on the bandstand to a

## 'Pan' Music Panned, But Show Lauded

Hollywood—The musical version of the famous stage play, *Peter Pan*, with book and lyrics by Carolyn Leigh and music by Mark Chariapp, opened its Los Angeles run to the same critical reaction it received during its four-week premiere in San Francisco.

Reviewers on daily and trade papers were almost unanimous in writing that Mary Martin's performance in the title role and the production as a whole are excellent but that the music is of little consequence.



Ted Lewis

roar of applause and cheers. Ted Lewis—enduring landmark in entertainment for two generations.

ON THE SOUNDTRACK: Leith Stevens' all-jazz underscore for the Filmakers production (Ida Lupino-Collier Young) *Private Hell 36*, recorded by a band featuring a flock of ex-Kentonites (Down Beat, Sept. 8), has been transferred to Coral records... Looks like Miss Lupino is on a modern jazz kick. Howard Rumsey crew from the Lighthouse will be seen and heard in Filmakers' *Mad at the World* doing one of their best sellers on the Contemporary label, *Witch Doctor*, featuring Bob Cooper, Bud Shank, Stan Levey, and Claude Williamson.

Marlon Brando breaks out as a singer, in role of Sky Masterson in Goldwyn's soon-to-start film version of *Guys and Dolls*... Eleanor Parker set for lead in MGM's long-planned *Majorie Lawrence* biofilm, *Interrupted Melody*. She'll perform to soundtrack vocals recorded by the polio-stricken opera singer... Most letters received by this column plugging candidates for role of Benny Goodman in his forthcoming Universal International biofilm name musicians, but the role is almost certain to go to an established film actor (with soundtrack clarinet by Goodman). We can't figure why, if our readers think the role should be filled by a musician, no one is yelling for Buddy DeFrance.

DOTTED NOTES: Hollywood Palladium bandmen have something else to face: Wednesday night Charleston contests, part of a promotional tie-up with radio station KLAC and a drug store chain... Buddy Morrow, due at the Palladium, is being publicized as a "blues-and-rhythm band"... Add underrated artist: Matt Dennis, currently to be caught at the Keyboard in Beverly Hills. Excellent pianist and sophisticated singer of songs with smart lyrics, most of which, words and music, he writes himself. Maybe he'll make it to the top with his new RCA-Victor contract.

NOTABLE QUOTES: Local platter pitchman announcing a new Doris Day record—"And now we bring you Doris Day in *If I Give My Heart to You, I Still Give My Money to Marty Melcher*." Marty is the former publisher's rep who is now Doris' husband and business manager.

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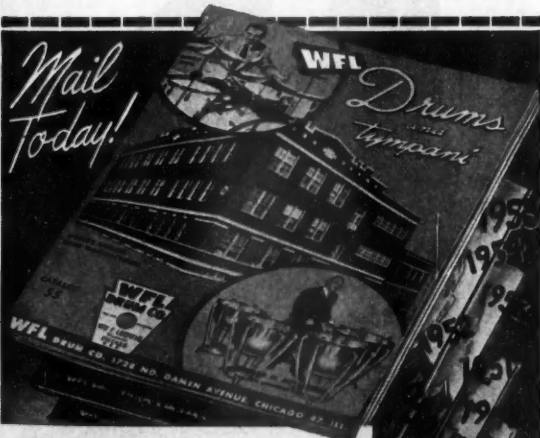
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## Decca's 'Million' Club

Here is a list of recordings that Decca officials say have sold at least a million copies during the 20-year history of the firm. All records listed reached a minimum of a million, says the firm, with many selling far beyond that figure (i.e. Bing Crosby's *White Christmas*).

**Bing Crosby**  
*White Christmas*  
*Silent Night*  
*Now Is the Hour*  
*Swinging on a Star*  
*Sweet Lullaby*  
*I Can't Begin to Tell You*  
*MacNamara's Band*  
*Galway Bay*  
*I'll Be Home for Christmas*  
*Dear Hearts and Gentle People*  
*New San Antonio Rose*  
*Too-Ra-Loo-Ra-Loo-Rel*  
*Sunday, Monday or Always*  
*Bing Crosby and the Andrews Sisters*  
*Jingle Bells*  
*Don't Fence Me In*  
*South America, Take It Away*  
*Pistol Packin' Mama*  
*Bing Crosby and Gary Crosby*  
*Play a Simple Melody*  
*Bing Crosby and Fred Waring*  
*Whispering Song*  
*Leroy Anderson*  
*Blue Tango*  
*The Andrews Sisters*  
*Rum and Coca-Cola*  
*I Can Dream, Can't I?*  
*Carmen Cavallaro*  
*Chopin's Polonaise*  
*Jimmy Dorsey*  
*Maria Elena*  
*Green Eyes*  
*Ella Fitzgerald and the Ink Spots*  
*Into Each Life Some Rain Must Fall*  
*Red Foley*  
*Chattanooga Shoe Shine Boy*  
*Four Aces*  
*Tell Me Why*  
*Dick Haymes*  
*You'll Never Know*  
*Little White Lies*  
*Woody Herman*  
*Woodchopper's Ball*  
*Ink Spots*  
*To Each His Own*  
*The Gypsy*

**Gordon Jenkins**  
*Maybe You'll Be There*  
*Gordon Jenkins and the Weavers*  
*Goodnight, Irene*  
**Al Jolson**  
*Anniversary Song*  
*April Showers*  
*California, Here I Come*  
*You Made Me Love You*  
*Sonny Boy*  
**Louis Jordan**  
*Choo Choo Ch'Boogie*  
**Kitty Kallen**  
*Little Things Mean a Lot*  
**Evelyn Knight**  
*A Little Bird Told Me*  
**Guy Lombardo**  
*The Third Man Theme*  
*Humoresque*  
*Easter Parade*  
**Guy Lombardo and the Andrews Sisters**  
*Christmas Island*  
**Johnny Long**  
*Shanty Town*  
**Clyde McCoy**  
*Sugar Blues*  
**Mills Brothers**  
*Paper Doll*  
*You Always Hurt the One You Love*  
*The Glowworm*  
**Russ Morgan**  
*Cruising Down the River*  
**Fred Waring**  
*'Twas the Night Before Christmas*  
**The Weavers**  
*On Top of Old Smoky*  
**Ted Weems**  
*Heartaches*  
**Albums**  
*Bing Crosby—Merry Christmas*  
*Original Cast—Oklahoma!*  
*Al Jolson—Songs He Made Famous*  
*Fred Waring—'Twas the Night Before Christmas*  
 (Following are records popularly believed to have topped the mil-



Gordon Jenkins hit that million sales mark with *Maybe You'll Be There*. Peggy Lee, on her first Decca date, tried hard with *Lover*, but just missed by a small margin.

lion mark in sales because they have been standard favorites for so long a period of time. Actually, not one record in this list has reached a million, although many are close and some will eventually pass that total. The purpose of this selected list—there are several other examples not included—is both to indicate how rich the Decca catalog is in hits and also to indicate how difficult it is for even a long-standing popular record to sell a million copies. The fact, therefore, that Decca has had 60 in the million class is all the more impressive.)

**Andrews Sisters—Bei Mir Bist Du Schoen**  
**Louis Armstrong & Gordon Jenkins—Blueberry Hill**  
**Count Basie—One O'Clock Jump**  
**Randy Brooks—Tenderly**  
**Henry Busse—Hot Lips**  
**Bing Crosby—Connie Boswell—Bob White**  
**Bing Crosby—Mary Martin—Wait Till the Sun Shines, Nellie**  
**Ella Fitzgerald—Chick Webb—A Tisket A Tasket**  
**Glen Gray—Smoke Rings**  
**Lionel Hampton—Flying Home**  
**Ink Spots—If I Didn't Care**  
**Peggy Lee—Lover**  
**Guy Lombardo—Auld Lang Syne and Enjoy Yourself**  
**Russ Morgan—Does Your Heart Beat for Me?**  
**Riley Farley—The Music Goes 'Round and 'Round'**  
 \*This record is regarded as perhaps the first big record in the modern era. Released in 1935, it soon sold 100,000 copies.

## Gary Crosby

(Jumped from Page 5)

viewing 21-year-old Gary Crosby, are taken aback to find him ending all his replies to their questions with "Sir." He learned that in the military school where he received his primary schooling and is unlikely to lose the habit.

Asked if Bing ever had coached him or given him instruction in singing, Gary said, "No, sir. I wouldn't say that he actually ever coached me. He has made some suggestions. I don't think he wanted to influence me in any way."

**No Hard, Fast Rules**  
 "... I don't have any hard and fast rules about what I like or don't like in music, but I guess you'd be safe in saying my leanings are to Dixieland, sir."

What about this bit of bop stuff inserted in one of his songs on a recent broadcast?

Gary face lost its serious mien, and he grinned shyly:

"Oh, that was on *Red Top*. The song just seemed to call for that kind of treatment."

Regarding his musical career, he was explicit:

"Right now my only aim is to be a good singer, like my father, sir. And if I can win just a small portion of the following and respect he has won, I'll be doing very well."

"Of course, there's one thing I would like very much. I would like to win at least one *Down Beat*

## No Kine For Spectaculars

New York—NBC-TV's spectacularly expensive series of 90-minute color spectaculars will be carried "live" from coast to coast this fall. This means that the Sunday shows will be seen in the east at 7:30 p.m., and on the west coast at 4:30. Further strange west coast hours for major evening shows will be 5 p.m. for the Monday spectaculars and 6 p.m. for the Saturday night fireworks.

Reason for the decision despite the exotic time schedules is that "live" TV still offers less hassles than film. Color kinescopes are still not as good as can be (nor, for that matter, are black and white). A further set of difficulties involved with film is the need to obtain new copyright clearances and the problems involved with union rules and residual film rights.

poll and be able to put my plaque up there on the wall with all those *Down Beat* plaques he won. That would make him very happy, too, sir."

Bing Crosby took first place in the male singer division of the *Down Beat* readers' poll from 1938 through 1940 and again in 1944 and 1945 for a total of five triumphs.

That's just one of the marks young Gary has to shoot at.

"Hey There!!"



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## Decca Marks A Big Decade

(Jumped from Page 3)

had arrived. By 1942, the company's net sales had exceeded \$10,000,000 for the first time.

### Added To Catalog

Decca added to its catalog in 1941 when it bought some 6,000 records from the old Brunswick, Vocalion, and Melotone catalogs, including many jazz classics reissued subsequently in packaged form. During the next three years, there occurred the wartime curtailment on the material used in recording, the recording strike, and Decca's decision in 1943 to enter the music publishing business.

Also in increasing operation during these years were Decca's plans to enlarge its recording in all areas—country, rhythm and blues, jazz, and classical as well as popular. Jazz, as a matter of fact, had been a standard part of the Decca catalog from the beginning.

In 1943, Decca pioneered another development for the industry as a whole when it made the first original-cast Broadway show album, *Oklahoma!* There previously had been excerpts in album form from shows and films, but never before the complete score as performed by the original Broadway company.

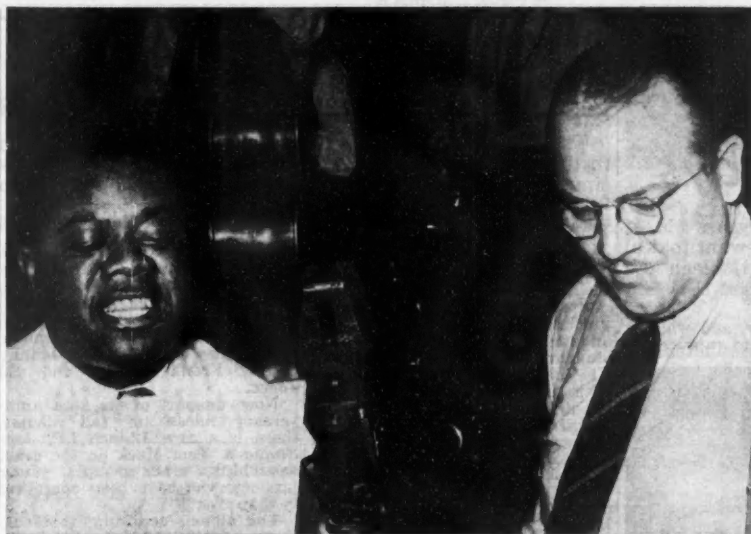
*Oklahoma!* has since sold more than a million sets. Record companies now compete fiercely to sign promising shows for recording contracts often before they're even in rehearsal. Successful Decca original-cast albums since *Oklahoma!* have included such productions as *Annie, Get Your Gun, Guys and Dolls, Carousel* and *The King and I*.

### Bing Responsible

Crosby, meanwhile had been responsible for the first record (*Silent Night*) to sell a million copies since the Whiteman era. By this time, Bing had become a national institution—as durable as baseball and Dick Tracy—and Bing's record sales made up 10 per cent of the Decca output.

By 1944, Decca's 10th anniversary, the catalog numbered more than 9,000 records as performed by such artists, besides Bing, as Louis Armstrong, the Ink Spots, Ella Fitzgerald, Jimmy Dorsey, Louis Jordan, Count Basie, Judy Garland, Tony Martin, Connie Boswell, Deanna Durbin, Bob Crosby, Jimmie Lunceford, Ted Weems, Dick Haymes, and Carmen Cavallaro.

Decca continued to experiment with new recording ideas and in 1945 began a long-term plan to record great works of poetry and literature. Poet-anthologist Louis Untermeyer was placed in charge of the project, and Raymond Massey, Charles Laughton, Orson Welles, Helen Hayes, Frederic



THE DECCA FIRM was just a fledgling when the swing era hit this country, but they were on the handwagon in a hurry. The Casa Loma orchestra, led by Glen Gray, was a big name in the Decca stable, so was the Bob Crosby band. Above, Louis Armstrong is shown as he waxed

March, and many more major actors have been recorded in the series.

In recent years, full-length stage hits have been recorded—important contemporary works like *Death of a Salesman, The Cocktail Party, and The Lady's Not for Burning*.

In readiness for anticipated postwar record resurgence, Decca constructed two new factories in Los Angeles and Chicago in 1945 and was producing at the rate of 7,000,000 records a month.

The boom arrived, and Decca's gross for the first peacetime year, 1946, doubled to a striking \$30,675,430.61, followed the next year by its all-time record sales figure for a single year, \$32,508,718. That was the year Al Jolson made his extraordinary comeback. Both Al's records of *Anniversary Song* and *The Jolson Story* album passed the million mark.

During 1948 hundreds of small, independent record companies sprouted, some of them cashing in on quick hits. Decca met the challenge of the independents by establishing the Coral label, where new artists and experimental recording approaches could be developed.

The Brunswick label also was revived as part of the Coral operation, chiefly to handle jazz reissues and new jazz releases. Decca also chose 1948 to consolidate its distribution system, separating the country into eight sections and introducing eight self-owned and operated "superbranches."

Each of the eight stocks the complete Decca catalog and serves as the supply center for the local

branches and independent distributors in its area.

### Personnel Changes

Decca's executive personnel began to change. One of the founders, Stevens, died in 1945. In 1949, Kapp died. The last of the three American founders, Rackmil, became the new president. The executive vice president is Leonard W. Schneider, who came to Decca originally as director of advertising and sales promotion. Louis Buchner, who has been with the company since its first days, is now Decca treasurer and vice president. Samuel Yamin is secretary. The chairman of the board post, formerly held by Lewis, has been abandoned.

Rackmil's first major decision was in the battle of the speeds.

In 1948 Columbia brandished the LP, and Victor countered with the 45. Rackmil decided to go LP. Decca's move also helped stabilize the battle of the speeds as did its further move in 1950 when it accepted the 45-rpm system for single records and pop albums in addition to the theretofore reigning 78s.

The LP had markedly increased the sales potential for classical music in the record industry, and Decca accordingly created its gold label series in 1950. Together with recordings made here, gold label LPs also issue for American consumption masters made in Europe by Parlophone and Deutsche Grammophon.

### A Surprise Bonus

A surprise bonus pop artist sprang from the gold label series when Leroy Anderson's recordings



with Pee Wee Hunt and the Casa Loma orchestra in 1939. At right, it's brother Bob, discussing one of the band's scores with Gil Rodin. Although Crosby fronted the crew, it was really Rodin who was in charge of the orchestra and directed it in rehearsals, etc.

of his own compositions proved to be solid popular success. *Blue Tango*, for example, passed a million.

Decca in 1950 went on to correlate its Canadian activities even more closely with its American operation by buying outright Compo Co., Ltd., of Canada and its affiliate, Apex records. Compo presses and sells Decca and Coral American labels as well.

Rackmil soon became aware of the fact that among Decca's main competitors, two were companies backed by an extensive radio-television network and another was solely owned by a major movie studio. For Decca to grow even further, Rackmil reasoned, it would have to expand beyond the record industry. It had the cash to do so; all that was required was the direction.

In the summer of 1951, Decca bought 26 per cent of the outstanding stock of Universal Pictures Co., Inc., one of the major studios. Now Decca controls 72 per cent of Universal's outstanding stock, and Rackmil is president of Universal while retaining his Decca presidency.

### Mutual Advantage

The advantages to both companies in the combined operation have been evidenced by such mutual tie-ins as *The Glenn Miller Story*. Decca's sound track album from the film helped the picture's grosses as an advance agent, and the film's success helped sell records. The film is expected to be the largest grosser in Universal's history. More than 250,000 albums of the sound track have been sold.

A similar Universal-Decca arrangement is under way in connection with the film, *Magnificent Obsession*. And a further mutual benefit operation has been the signing of Universal actor Jeff Chandler to a Decca recording contract as a vocalist.

A measure of the current size of this operation is the fact that the combined Decca - Universal gross is expected to exceed \$100,000,000 annually. Only 20 years ago, Decca began with an estimated initial investment of \$250,000.

The most unusual sidelight of the Decca-Universal deal is that it reverses the usual switch in the recording industry. Generally, the recording companies are young proteges of already established, large-scale entertainment domains. But Decca, as a record company only, was eventually able by itself to buy its own show business kingdom.

### Series Scheduled

In commemoration of this 20th anniversary, Decca has scheduled for fall release a remarkably ambitious series of albums—reviewed elsewhere in this issue. The sets encompass all fields of music and entertainment and are headed by a full-scale musical autobiography of Crosby.

Back in 1934, probably not even Crosby estimated that 20 years later, it would take a 24-page booklet in this new set just to list all the recordings he's made for Decca in the interim. Nor did Decca itself realize that in only two decades, the infant label that had the courage to introduce a 35-cent record would become a show business giant.



ONE OF DECCA'S first smash hits was a waxing by the then-unknown Andrews Sisters, *Bei Mir Bist Du Schoen*. Here's an early photo of the girls waxing busily—Laverne, Patti, and Maxine. At right we see Ella Fitzgerald and Louis Jordan recording their big

hit of the mid-'40s, *Stone Cold Dead in the Market*. Ella has been a Decca fixture for her whole recording career, while Louis left them last year after a long, long tenure and many hits. His most recent releases have been ballads, rather than novelties.





## Radio &amp; TV

## Music Shows On Video Better In Hungry Days

Since commercial television is only about 5 years old, it seems silly to start living in the past. But if you want to deal with good music shows, you have to go back to the lean and hungry days of television. Fred Waring's Sunday night show was based on music.

It was precise and well-disciplined and pretty happy, and while it wasn't the sort of thing to send students of music into raptures, it had a good mass appeal without being offensive to more selective listeners. That's not easy.

We always have felt that Waring was the victim of stupid programming. The Sunday night air is dominated by NBC and CBS. In the early days of Waring, both networks had musical shows from 7 to 9 p.m., and until Waring went off the air, the 8 to 9 p.m. fare on CBS was Ed Sullivan and on NBC *The Comedy Hour*.

By 9 p.m. the audience had its fill of music and variety and was ready for the fine plays of NBC's *Television Theater*. But CBS offered only another 30 minutes of music and variety. That Waring had any audience at all is a tribute to his showmanship.

Anyway, his time was taken over with increasing frequency by a half-hour film drama of the kind which is being manufactured by the gross in Hollywood. Every time I tuned in Diana Lynn seemed to be trying to make Cedric Hardwicke.

Consider 1954 musical TV shows. Consider specifically a thing called *Song Snapshots*, which is no better nor worse than the usual run of thing today.

It occupies 15 minutes on CBS in the early evening. It has Merv Griffin and Betty Ann Grove. The show I saw opened in a gambling casino set with the stars giving out a rousing attack on *Luck Be My Lady Tonight*.

There were six chorus boys who tippy-toed around Miss Grove and wound up on one knee, arms outstretched, hailing the star's final high note. There was the croupier-type guy who listened to Miss Grove's woes and then mumbled in a French accent for a closeup while Miss Grove ran to another set.

There was continuity from song to song — after Miss Grove sang something in which I vow was the phrase "pearls shimmer, ermine shimmer," she sidled over to Griffin, who assured her he still loved her. Of course, you're still in my plans," soothed Merv, "Becaaaaause . . . (music) I . . . Didn't Know What Time It Was . . . till, I met you."

It was the greatest thing since Fanchon and Marco. If you're ancient enough to remember hiking to the dime store just to hear the lady pianist play the latest sheet music, you'll have a good idea of the caliber of the arrangements.

The program almost got out of hand momentarily. After Betty Ann and Merv had disposed of Uncle Max at the golden finger bowl, they did an unusual thing.

They went over to a piano and sat down. Griffin played, and they did a straightaway duet on *Deed I Do*. No chorus boys, no Hollywood intro, just music. They both sing pretty well when left alone. They got nearly 30 seconds into the song before they were cut by the commercial.

The 30 seconds was nice, but it wasn't worth sitting through the other 13:50.



Mabley

## COUNTERPOINT

By Nat Hentoff

The series on jazz in Germany and Italy that was begun in the last column by Jutta Hipp's communique will be continued in a fortnight with a report from Italy's Arrigo Polillo. The temporary break in continuity here is the result of *Down Beat's* devoting a large part of this issue to the 20th anniversary of Decca—I'd like to join in the general clinking of glasses.

From its beginnings, Decca appreciated the importance of jazz and the importance of building a standard catalog of jazz items. The company was also early aware of the need for a reissue program of difficult-to-obtain jazz classics, and its Brunswick series in recent years has accordingly been a valuable one.

In short, Decca soon discovered that jazz is as financially stable a catalog item as Bach and Tchaikovsky.

## Ellington Annuity

During the record strike of 1942, for instance, the Duke Ellington albums in the Brunswick reissue series helped balance the ledger by racking up healthy sales. For that matter, those Ellington sets (*Ellingtonia*, Brunswick LPs 58-002, 58012) still are selling and should continue to. The *Three Coins in the Fountain* kind of record makes the huge initial splash, but it's pleasant for a record company to have a comfortable annuity, too, and a basic jazz catalog is as solid as United States Steel Corp. stock. (And it moves more.)

Decca was also one of the first of the major labels to set up special project jazz albums like those intriguing sets that kept me broke in the early '40s:

*New Orleans Jazz*, *Kansas City Jazz*, *Chicago Jazz*, *Gems of Jazz* (Volumes 1 through 5), plus such collections as those devoted to jazz trumpeters, drummers, boogie-woogie pianists. Recently Bob Thiele has perpetuated this kind of anthologizing in his eight entertainingly instructive *Battle of Jazz* LPs for Brunswick.

## Seemed Content

In recent years, Decca, like most of the major companies, seemed to be content to leave the recording of contemporary jazz to the flock of independents.

But in the last few months, as the majors become amazingly hip,

Decca, too, has begun to schedule new jazz projects.

When Bobby Shad was with the company earlier this year, he produced *Jazz Studio 1* (*Down Beat*, June 16), a relaxed, untrammelled-by-time session with Benny Green, Paul Quinichette, Joe Newman, Hank Jones, Kenny Clarke, Johnny Smith, Frank Foster, and Ed Jones.

Now, as part of its 20th anniversary release of fall albums, there is a new 12-inch LP, *Jazz Studio 2*. Tom Mack on the coast assembled a crack group of young jazzmen who have been operating in that area.

The album, according to Mack, is supposed to illustrate that flying saucer of nonmusical jargon, "west coast" jazz. The musicians are Herb Geller, Milt Bernhart, John Graas, Jimmy Giuffrè, Don Fagerquist, Marty Paich, Curtis Counce, Howard Roberts, and Larryunker.

## No Such A Thing

As I have stated before with remarkable patience, "west coast" jazz, as a separate, definable entity, has as much empirical reality as New York jazz or Chicago jazz.

## Another Milwaukee Club Buying Jazz

Milwaukee—This city continues to jump, after years of jazz inactivity. Latest club to go for names is The Elms, a rhythm and blues spot that is bringing in Big Jay McNeely Sept. 17.

Around the rest of the jazz clubs, the Three Dolls is repeating Mugsy Spanier on Sept. 21 for three weeks, and Erroll Garner does the week of Sept. 13 at Scalers.

or Stratford-on-Avon jazz.

Mack's liner notes for this set involuntarily prove my point. All he can find to characterize this bold new west coast label are such unbold, unnew, and generally vague terms as "organization . . . quiet sound . . . swinging beat . . . good melodic form, and imaginative writing."

What does that make the Modern Jazz Quartet and 357 other musicians who don't vote in California but whose work has all those characteristics? Mack deserves everyone's thanks because his liner notes have shown how nonsensical it is to pretend there is anything uniquely geographical in present-day ways of playing jazz.

Fortunately, Mack is a better recording director than a musicologist, and he has done well by Decca in this album. One big reason for his success, of course, is that he chose men who are first-rate jazzmen. What and how they play is indigenous to no one region.

## "Little Things Mean a Lot"



and  
that  
goes  
double  
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backed with

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## Tape Measure

# Trip Through Recorder Plant Shows Processes

By ROBERT OAKES JORDAN

Your tape recorder comes from a factory probably much like the one to be described herewith. This company produces a tape recorder which I have not yet tested for a report. Their new unit design intrigued me. I wanted to see where a unit I plan to test is made and know about the person who put it together.

Guided tours from the general offices prevent a candid view, but I managed to go alone, stopping where I wished.



Jordan

As I walked around the different aisles in the fabricating department I found each man intent on what his job in re-shaping the flat surface of hard steel sheets.

If you were to close your eyes and breathe the air as you stand in the aisle among the hot, vaporous tanks of the plating room, you wouldn't know what was going on. The only clues would be the clank of chains on the dipping hoists overhead, the bubbling noise from the tanks, and the whirr of the plating generators. Open your eyes, and you see the long rows of orderly stacks of parts beginning to show the form of the completed recorder unit.

### Parts Are Added

On the second floor, myriads of elements are added to the stamped and cast metal parts—tube sockets, wires, condensers, resistors, coils, bolts and nuts, rivets, bearings shafts, motors, pulleys, wheels, shifting levers, knobs, magnetic heads.

These elements—parts and personnel—produce a tape recorder. It is built with a careful plan. At each step along the assembly line, it is checked and then checked again.

The line testers quickly find troubles—sometimes in the material, sometimes a human error. They expect these, but were only concerned, they said, when a fault recurs.

The machine began to look like a tape recorder. Tested again,

## Preassembled Hi-Fi Units

By Ben Newman

With this issue of *Down Beat*, we begin a new column devoted to helping the non-technical audio enthusiast choose the preassembled radio-phonograph that will satisfy his pocketbook as well as his craving for high fidelity sound reproduction.

In future issues we will bring you information on radio-phonograph consoles and table model phonographs engineered by leading manufacturers of electronic equipment, covering a wide price range, keeping technical information down to bare essentials.

In weighing the relative merits of competing phonographs and radio-phonographs we won't pay too much attention to whether they

adjusted if necessary, it was put into its case and slid down the last roller conveyor to a sound-proof room.

Here works Maurice Robinson, an important man to the Pentron, Inc., tape recorder. His tests were exacting, though done with dispatch. I saw him test and give a final check to 10 units, reject one for flutter, and go on. He knew he was the last man in the organization to check the tape machine.

During a break, I asked him if he had a tape machine. He said he didn't but checked these machines as if he might want to buy one.

I left, knowing one of these machines would come to my laboratory for a test. I will report on the new Pentron unit in a later column.

(Ed. Note: Send questions to Robert Oakes Jordan at 929 Marion Ave., Highland Park, Ill. Enclosed stamped, self-addressed envelope for personal reply.)

carry a "high fidelity" label or not, nor will we be content merely to compare frequency ranges.

High fidelity is becoming a broad, meaningless term that is used by many manufacturers to label anything and everything that is capable of reproducing sound. It has no real definition.

### All Are Excellent

For example, if you were to take a dozen competent engineers and give each the project of designing the amplifier to end all amplifiers, you probably would find that all 12 were excellent from an engineering standpoint. Yet the chances are great that each would sound different from the others in some respect.

Another point to remember is that all engineering is a compromise, for in designing the amplifier, the engineer seldom takes into account the whole system of which it will be a part, including the record, the pickup, the loudspeaker, the average room size, probable volume level, and last but not least the human ear.

For these reasons, published performance data on an individual piece of equipment, however truthful they may be, sometimes prove misleading. The safest course to follow is to make your selection from products of reputable manufacturers, relying on your final choice on the most intricate of sound instruments... the human ear.

### Names Familiar

In buying such a set, you can choose from a number of celebrated brands whose names you have been familiar with for years.

You know that the set has been assembled and its components matched and balanced by audio engineers. Such a set can be a magnificent piece of furniture as

# High Fidelity

DOWN BEAT

## There's No Such Thing As A Portable Hi-Fi Set

By OLIVER BERLINER

A number of readers, especially those in military service, have written for information on portable high fidelity audio systems. At the current time, there is no such thing! A matter

of great concern now to manufacturers of bona fide high fidelity audio components is, the vast amount of misleading advertising on hi-fi equipment. It seems that every manufacturer of home audio products wants to get on the high fidelity bandwagon.

Notice the many newspaper ads by department and music stores extolling the virtues of a "high fidelity" portable record player. Units of this type cannot possibly be high fidelity. Here's why.

First, and most important of all, is the loudspeaker. How can a six-inch \$3 loudspeaker possibly be high fidelity? It can handle very well as a good musical instrument.

In this writer's opinion, excessive technical data contributes more confusion than information to many high fidelity enthusiasts. Read what you will regarding performance data, look at the frequency response curves, and listen to the sales pitch, but don't let it interfere with satisfying your particular needs. After all, you're the one that has to live with it.

little power, distorting on the peaks; it cannot possibly provide smooth low-frequency response because of its small size. The enclosure is the farthest thing from being acoustically designed.

### Not Much Quality

Consider the amplifier. Because of space, weight, and heat considerations, it is doubtful that there can be much quality here. It probably will deliver just three or four watts from a single output tube through a cheap output transformer. Anyway, it doesn't have to be good because the speaker and cabinet aren't. Distortion will be noticeable on peaks and at the high and low end of the frequency spectrum.

The record changer probably will be the best part of the system. It may use a crystal cartridge—though if you're lucky, you'll get a ceramic unit. A variable reluctance head won't be of great advantage because of the limitations of the amplifier and loudspeaker systems.

Also, the proximity of the changer motor to the amplifier could create a great deal of hum. If there's a tuner included in this assemblage, you won't be able to expect much from it. There probably will be noticeable drift, noise, and/or lack of sensitivity.

### Multiple-Speaker Hit

One of the more dangerously misleading items to come on the market is the multiple-speaker unit. Remember that more speakers don't mean more quality. The so-called "surround with sound" effect is interesting and even pleasing, but it provides no improvement in quality. In addition, it is at best a pseudostereophonic effect, for there is only one sound channel.

An additional disturbing factor is that major manufacturers of heretofore unquestioned veracity are as guilty of this type of advertising as are the fly-by-nights.

We only hope the industry itself will set up standards for quality of product and honesty of advertising that will eliminate these dangers before the government does it for them.

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Obsolete, Ltd., 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped return envelope.)



DECCA TOOK another plunge into the hi-fi jazz field this month when it released its LP of a group of prominent west coast jazzmen. It's called *Jazz, Studio Two*, and features (Back row, l. to r.) Don Fagerquist, John Graas, Howard Roberts, Larry Bunker; (front row) Marty Paich, Milt Bernhart, Herb Geller, and Curtis Counce. See Nat Hentoff's comment on the session on page 8.

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# U.S. Composer On Spot, Says Violinist Menuhin

(Ed. note: This is the second part of an exclusive interview with world-renowned violinist Yehudi Menuhin on the state of contemporary composition.)

"The composer in the United States is particularly on the spot," Yehudi Menuhin emphasizes. "He is pressed in the search for some grass roots. We as a nation have become the first to reach our present massive state of industrial organization. Never before in the history of the world have so many worked so hard and had so much leisure, but with all this achievement, our people have, to a great extent, lost their grass roots."

"We move from one place to another, and it doesn't much matter. The cities, the chain stores, so many of our habits of living are interchangeable from one place to another."

"But the American composer, like composers everywhere, must find something he can identify himself with, something out of which he springs organically. And that's getting more and more difficult to find. It explains the American interest in abstractions in music and our interest and curiosity in the music of other lands. The latter is caused by the fact that the music of these other lands still does have roots."

## Search For Identity

"Spiritually speaking then, many of our composers are adopting Indian, South American, African, Javanese, Japanese idioms—all in the search for something they can identify with. These musical traditions were at least genuine in the lands from which they came."

"Others of our composers have found something genuinely American to build on. But for something to be genuinely American it must be both genuine and unguanine. It must have something of the slightly manufactured if it is to portray this country really and faithfully."

"An American style of this sort

is evolving. It is very elusive because it is not as immediately recognizable as an Indian style of music, let's say. There is no one on the street who knows what it is, but they may all recognize it. Aaron Copland and Roy Harris, for example, are recognizably American."

## Recognize Music

"You won't find anyone singing their tunes if you walk down the street, but whether you're on Fifth Ave. or in the midwest, people will recognize their music as American. The composer doesn't find this 'American quality' as an immediately identifiable entity. He must discover it with his sixth sense."

"He must grope his way with the help of certain systems, certain abstractions. So it can be said that he doesn't find this 'American quality' totally alive; it is, in part, manufactured. But it's recognizable when you do find it."

"Jazz is perhaps the liveliest part of our American music production, because there we do have an element of folk roots. It comes from the Negroes, and also, I believe, from many people besides those who are officially recognized as Negroes. There is a lot of Negro blood throughout our population just as there is a lot of German and English blood."

"The Negroes for a long time were kept apart and were in an inferior position socially. They expressed themselves, therefore, in a way that was very vital. Their way of living was one that was not dissipated into the more or less

# \$1,500 Offered For New Orchestral Work

New York—In honor of the 25th annual Festival of American Music to be presented by the Eastman School of Music next May, the Koussevitzky foundation is offering \$1,500 for a new orchestral work to be played at the festival.

The prize also includes publication and recording of the score. The work is to be between 10 and 20 minutes long and a composition that has not previously been performed at a public concert. Competition is limited to American citizens.

conventional and sterile ways of life that the more favored groups adopted and set up as the dominant fashions of behavior. And out of that vitality of the Negro way of life and way of expression came jazz."

## Only In Short Forms

"So far jazz has only existed in short forms. For jazz to become a major factor in the future of American composition, its possibilities in extended form would have to be explored more than has been done so far. Jazz now is largely the expression of a particular mood throughout one piece. But the great works of music have expressed myriad moods."

"For this variety and magnitude of mood to be accomplished, great forms are necessary. So far jazz has not produced these. We have not as yet heard a concentrated jazz work of 20 to 30 minutes duration. And once we do, whether that work will still be called jazz, I don't know."

"Have the possibilities of jazz been fully exploited as yet? I don't know that anything can ever be said to have been fully exploited. We never know what we've never seen, and the fascination of creativity is that it produces something the existence of which we haven't suspected. To close the doors, therefore, on the possibilities of any idiom would be presumptuous."

# The Devil's Advocate

By Mason Sargent

There is a phenomenon that operates among more listeners to classical music than is generally realized. It can be called "the vocal block" and it applies to those many persons who say half-apologetically and half-defiantly:

"I love Bach and Mozart and Bartok, but I don't like lieder and I don't like opera, and, frankly, I don't understand all this excitement about art songs and arias. That kind of singing sounds artificial and exhibitionistic to me. Give me a symphony or a quartet."

There are many factors that help to create this stubborn resistance to the pleasures to be found in the vocal literature. One of them, I'm afraid, is the classic American cartoon figure of the busy diva singing to an audience composed of wives who are cultural snobs and husbands who are suffering.

## Lampooning Cited

For various sociological reasons, this lampooning of what is generally (and mistakenly) believed to be chiefly the "recreation of the upper classes" is more endemic in

this country than any place in the western world I know of.

Every once in a while, by accident or by gritted-teeth will power, someone with this distorted outlook on arias and lieder will stumble into a lieder recital by a first-class artist. A recital, let's say, by Schwarzkopf or Steber.

The transformation, if the suspicious instrumentalophile is otherwise of sound musical taste, is astonishing and invariable. It suddenly and definitively occurs to the listener that the human voice is indeed the loveliest and most moving of all instruments, and a new customer for opera and art song LPs has been born.

Although a live recital is the best way to experience this reinvigoration, there are several records that also will do much to destroy a vocal block. I'd especially recommend as one of the best possible introductions to the enjoyment of classical song the Angel LPs by Elisabeth Schwarzkopf, winner of an unprecedented two first places in the last Down Beat annual classics poll.

## Schwarzkopf Sets

Among the Schwarzkopf sets on Angel are the prize-winning Schubert Lieder Recital (Angel 35022), Mozart Opera Arias (Angel 35021), and a Strauss set including the last scene of Capriccio and Four (Turn to Page 20)

# CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

## The Old, Old Days

Disc Data	Ratings	Comments
WILTON: <i>Trios Nos. 1, 3, 6</i> HAYDN: <i>Trios, Op. 53</i> . Jean Fouquet, violin; Frederick Riddle, viola; Anthony Pini, cello. WESTMINSTER WLS296, 12".	★★★★★ Performance ★★★★★ Recording	● Charles Henry Wilton didn't have a press agent. He was a contemporary of Haydn, but nobody heard of him for more than 150 years, until Leslie Redgewater came across some of his works in the '30s. He's a coming composer in the strictly limited field of the classicists. This is his first LP, but watch for more.
BACH: <i>Violin Concerto/HANDEL: Sonatas/TARTINI: Concerto and Sonatas</i> . Joseph Sigel, violin, Carlo Buscotti, piano, and Columbia Symphony, George Seidl. COLUMBIA ML4891, 12".	★★★★ Performance ★★★★ Recording	● The violin-piano sonatas come through with more clarity of purpose than the sometimes earthbound concertos, in which Seidl hammers his rhythms a little heavily. Which is not to say that all four offerings are not interesting.
VIVALDI: Four concertos, Jan Tomaszewski, violin; Ludwig Pflanzmann, flute. Vienna State Opera Chamber Orchestra. BACH GUILD BG438, 12".	★★★★★ Performance ★★★★★ Recording	● Tomaszewski fiddles two concertos, Pflanzmann tootles one. The fourth band, a concerto grosso, is the most appealing of the lot—beautifully balanced, with plenty of buoyancy, it "swings," as the pop reviewers would say. Cut in Vienna, it bills nobody as maestro.

## Standards

SCHUBERT: <i>Unfinished Symphony/TCHAIKOVSKY: Romeo and Juliet overture</i> . Chicago Symphony, Antal Dorati. MERCURY MG50037, 12".	★★★★★ Performance ★★★★★ Recording	● Here's another of those exciting yet unwarding pressings like only the Dorati-Chicago-Mercury combine has put out. Mercury's engineers have reproduced great, crashing climaxes and delicately spun phrases with equal skill—but the interpretation is scarcely to be taken seriously.
BRAMMS: <i>Violin Concerto</i> . Nathan Milstein, Pittsburgh Symphony, William Steinberg. CAPITOL P8271, 12".	★★★★★ Performance ★★★★★ Recording	● The violinist rides this one hell bent for election, the orchestra marches coolly along as if it were only trying to keep abreast of him. At that, Milstein doesn't pour forth the fire he put into his Mendelssohn and Bruch concerto recordings, but he's too far ahead of Steinberg and the orchestra.
TCHAIKOVSKY: <i>Symphony No. 6</i> . Pittsburgh Symphony, William Steinberg. CAPITOL P8272, 12".	★★★★★ Performance ★★★★★ Recording	● Tchaikovsky's "Pathétique" rated high in a poll of the ten "most boring" works reported on this page a few months ago. It just goes to show you. Steinberg unfolds it as if he were interested in it, his men attack it with fervor, and it kicks up its heels like a colt, in this rendition.

## Novelties

BALLADS OF LONG AGO: <i>Morale and Mirande, with the Feroce Ancient Instrument Ensemble</i> . COLUMBIA ML4894, 12".	★★★★★ Performance ★★★★★ Recording	● Marcel Pardo, a Los Angeles dealer in instrumental antiques, plays a six-stringed pardessus de viole made in 1780. Other fiddles are a viole de gambe and two viols d'amour. Strange but charming accompaniment for Morale and Mirande, and they sound a little precious at first hearing, but their ancient songs stand up with rehearsing.
STARLIGHT CONCERT: <i>Carlson Dragon conducting the Hollywood Bowl Symphony Orchestra</i> . CAPITOL P8276, 12".	★★★★★ Performance ★★★★★ Recording	● "Pop" concert versions of warhorses by Debussy, Elgar, Brahms, Weber, Tchaikovsky, Rimsky-Korsakov and Shostakovich, overarranged and overblown, yet strangely soothing in a haphazardly mushy sort of way.

## The Keyboard Kids

SCHUBERT: <i>Sonatas, Opus 58 and 78</i> . Webster Atkin, piano. EMS E.M.S. 108 and 109, 2-12".	★★★★★ Performance ★★★★★ Recording	● Volumes 8 and 9 in a projected series embracing the complete piano works of Schubert, these sides offer an interesting, consistent and well executed approach to two of the better sonatas, but reproduction does not possess all the tonal breadth that might be desired.
BACH: <i>Art of Fugue</i> . Gustav Leonhardt, harpsichordist. VANGUARD VG532-533, 2-12".	★★★★★ Performance ★★★★★ Recording	● This isn't for the squares. You've got to go along, wrapped in the thing, twisting your neck in time with the timeless strappings of the clanky keyboard, or you're gonna be thrown before the second of the four sides comes on. That's what happened to us.



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# Popular Records

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## FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

Les Brown—*Concert at the Palladium* (Two Coral 12" LPs)....The Brown band at its very best; need more be said?

## GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

The Ames Brothers—*Hopelessly* (RCA).....More money in the Ames coffers

Teresa Brewer—*Danger Signs* (Coral).....The formula should hold up

Pearl Eddy—*Devil Lips/That's What a Heart Is For* ("X").....Pearl could easily become the first big star on Label X

Richard Maltby—*St. Louis Blues Mambo* ("X").....That mambo twist adds new spice to the oldie

Tony Martin—*Let's Try Again/Uno* (RCA).....Martin demonstrates again that he's equally at home with the beat rhythms, as well as the ballads

Dinah Shore—*If I Give My Heart to You* (RCA).....While late on this Miss Shore does a poignant attempt

Dick Todd—*Said* (Decca).....Darling Clementine gets some new words but still remains a swell barber shop type tune

Georgie Shaw—*Give Me the Right* (Decca).....Has ripe possibilities

## VOCALISTS

The best-sung vocal records received for review in this issue.

Doris Day—*If I Give My Heart to You/Anyone Can Fall in Love* (Col).....It's a good Day

Buddy Greco—*If I Give My Heart to You/A Cold Glass of Water and a Warm Kiss* (Coral)....Buddy's Heart is a fine one

Bob Manning—*I'm a Fool for You/The Other Side of the Story* (Cap)....Manning continues to impress

Tony Martin—*Let's Try Again/Uno* (RCA).....Martin has come up with two ace sides, either one that could be the top seller

Lita Roza—*Smile/Love Is a Beautiful Stranger* (London).....English miss whispers

Stranger, making it a beautiful ballad

Dinah Shore—*If I Give My Heart to You/Tempting* (RCA).....While late Miss Shore should do well in the crying Heart sweetstakes

Dick Todd—*Said/You Listen So Nice* (Decca).....Todd, with the help of the Commanders does a fine rework of *Darling Clementine*, now *Said*

Judy Wayne—*If You Ever Change Your Mind/In the Heart of a Fool* (Cap)....Judy does a nice upbeat job on *Mind*

Wyoma Winters—*Toy Balloon/Shish Kebab* (RCA).....Besides the novelty, Wyoma does okay on the ballad, *Balloon*

Dinah Washington—*Dream/I Don't Hurt Anymore* (Merc).....Dig that *Dream*

## INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

Acquaviva—*Road Show/Every Day* (Decca).....Bob Haymes' *Show* is ideal fare for Acquaviva's beststringed gang

Richard Hayman—*Back Street/Plymouth Sound* (Merc)....Lush and warm stuff

Richard Maltby—*St. Louis Blues Mambo/Beloved, Be True* ("X").....Maltby really whips up the standard with a mambo beat

Melachro Strings—*Theme From the Six Proud Walkers/Smile* (RCA).....Walkers has an exciting tempo

Morris Stoloff—*Memphis Blues/Wagon Wheels* (Merc)....Ellingtonish treatment of Memphis is weirdly different

Frank Weier—*The Bandit/By Candlelight* (London).....*Bandit* is a neat bit of chase music

## COUNTRY & WESTERN

The best country and western sides received for review for this issue.

The Dalton Boys—*Roll, Rattler, Roll/Just Like Me* ("X").....There's a lot of drive in this railroad tune

Arlie Duff—*She's Just a Housewife, That's All/Courtin' in the Rain* (Decca).....Duff sings-talks these two, first a comedy song and the other a ballad, for sock results

Jimmy Newman—*Night Time Is Cry Time/Diggy Liggy Lou* (Dot).....Jimmy really sobs out on *Night Time*, but is almost as good on the novelty, *Diggy*

Marty Robbins—*I'm Too Big to Cry/Call Me Up* (Col).....Marty might just have his first big hit in this weeper

Maybelle Seiger—*The Kindest Old Daddy/Unwanted* ("X").....Maybelle really sobs about *Daddy* for a fare-thee-well

Billy Walker—*Going-Going-Gone/I'm a Fool to Care* (Col).....Walker milks the sentimental *Going* and adds a country and western flavor to the pop, *Fool*

## Columbia To Sign Mahalia Jackson

New York—Despite a hassle with Apollo Records, it looks at presstime as if Columbia will succeed in its efforts to sign Mahalia Jackson, "Queen of the Gospel Singers," to an exclusive, long term contract. Miss Jackson has recorded for Apollo for the last five years and Bess Berman, head of the label, claims that Apollo picked up Miss Jackson's option in time so that the gospel singer is still contracted to that label. Columbia legal experts differ, but indications are there will be some kind of a settlement to avoid prolonged debate.

If the signing is completed, Mahalia Jackson will soon record under the supervision of Mitch Miller. She also begins a weekly network show for CBS-radio Sept. 26 (Sundays, 10:05-10:30 p.m.).

National recognition of Mahalia Jackson's ability came with her

## Small But Hefti

New York—Talent runs fast in the Hefti family.

Marguerita Hefti, who is just as adept with the spoken word as her father Neal Hefti is with the pen or her mother Frances Wayne with the voice, was added last month to the regular panel on Jack Barry's *Juvenile Jury*, seen every Tuesday at 8:30 p.m. EDT over CBS.

Marguerita is the youngest panelist on the show. On July 22 last she was just 5 years old.

1946 recording of *Move Up A Little Higher*. She has since concentrated across the country, appeared at schools and churches as well as on radio and TV. Miss Jackson toured Europe several years ago and during the last five years, has filled Carnegie Hall for six concerts. Deeply religious, Miss Jackson will not perform in theaters or night clubs.

## Cleveland's Pop Shows Revamped

Cleveland—Pop concerts here have been stirring up a great deal of interest. A revamped program, which includes some favorite recording artists, has resulted in one of the most successful concert seasons in years.

Perhaps the most interesting program was Frankie Laine's. With Victor Young as conductor, the evening centered around the premiere of the late Carl Fischer's suite, *Reflections of an Indian Boy*. Fischer completed it only six days before his death.

Laine, who used to sing in local saloons for peanuts, drew shouts of approval in his portion of the show.

The entire program, on the surface a strange mixture, was a success.

## THESE WILL ALSO BEAR A HEARING

The following records, also received for review, are considered of sufficient interest to Down Beat readers to merit sampling.

Charles Applewhite—*The Story of Tina/The Girl Next Door* (Decca)

The Barons—*A Year and a Day/My Baby's Gone* (Decca)

Lola Butler—*Let Me Hold You in My Arms/My Heart Cries* (RCA)

Marian Caruso—*This Is the Thanks I Get (For Loving You)/There Goes the One I Love* (Decca)

Karen Chandler—*Where is the One for Me/Heartbeat* (Coral)

The Cochemen—*Fame and Fortuna/Carrying* ("X")

Jerry Colonna—*Ja-Da/It Might as Well be Spring* (Decca)

Georgia Cook—*Disa Walts/Lefty's Polka* (Decca)

Francis Craig—*Too Much Sugar for a Dime/S.O.S. Baby* (Decca)

Billy Daniels—*Mem-E-Lo/Smile* (Merc)

Bonnie Davis and the Piccadilly Pipers—*How Could You/Since You're Gone* (Groove)

Wholey Edwards—*Lani/Mapuana* (Cap)

Sunny Gale—*Smile/An Old Familiar Love Song* (RCA)

The Gaylords—*Vient-Vict/Vict/A Kiss to Call My Own* (Merc)

Georgia Gibbs—*The Man That Got Away/More Than Ever* (Merc)

Hope Holiday—*Tenno Woonie Gonie/It's Great to Be Alive* (Decca)

Gordon Jenkins—*Slaply But Surely/In an Inn in Indiana* (Decca)

Ben Kalouza's Islanders—*How'd Ya Do/My Island* (Cap)

Johnny Long—*Say Hey, Willie Mays/Pussy-Footin'* (Coral)

Eddie McMillan—*On Miami Shore/Beloved* (Decca)

Ethel Merman—*Jimmy Durante—A Husband-A Wife*

Ethel Merman-Ray Bolger—*The Lake Song* (Decca)

Jean Seberg—*Speak With Your Heart/If You See Me Crying* (Dot)

Lawrence Walk—*Luxembourg Polka/The Greatest Feeling in the World* (Coral)

Grady Martin—*Alexander's Ragtime Band/Jalousie* (Decca)

Val Martin—*I'll Never Say No/At Last* (King)

Al Martino—*When/Don't Go to Strangers* (Cap)

Marilyn Maxwell—*Just Made for Each Other/Everybody Needs a Sweetheart* (Forecast)

Majorie McCormick—*It's a Long, Long Road/Don't Send Me Home* (Hit)

McGuire Sisters—*Lonesome Poleson/Uno Due Tre* (Coral)

A Norman Petty Trio—*Petty's Little Polka/Mood Indigo* ("X")

Maybelle Seiger—*Kindest Old Daddy/Unwanted* ("X")

Jo Ann Toller—*That's What I Like/I Tried Again* (Jubilee)

June Valli—*Boy Wanted/Tell Me, Tell Me* (RCA)

David Whitefield—*Smile/Dance, Cypre, Dance* (London)

Bobby Wright—*Cry Baby/Little Paper Boy* (Decca)

## EVERYBODY DANCE

The best dance band sides received for review for this issue.

Stan Kenton—*Skoot!/More Love Than You Love* (Cap).....Skoot will remind you a lot of Kenton circa 1945-46

Perez Prado—*Shokian/The High and the Mighty* (RCA).....The mambo man attacks these with skilled violence

Tito Puente—*Timbal and Bongo/Ran-Kan-Kan* (RCA)....The fabulous Puente rocks on the first side

## THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.

Les Brown—*Concert at the Palladium* (Coral 12" LPs).....*Concert at the Palladium* is ideal fare for Acquaviva's beststringed gang

Montona Clipper; *Caravan; Strange; Baby; Speak Low; Rain; Street of Dreams; Brown's Little Jug; I Let a Song Go Out of My Heart; Back in Your Own Backyard; Invitation; You're the Cream in My Coffee; Midnight Sun; Begin the Beguine; Happy Hooligan; I Would Do Anything for You; Laura; Jersey Bounce; From This Moment On; Crazy Legs; Flying Home; One O'Clock Jump; Cherokee; Sentimental Journey*

Recorded last fall while the Brown boys were at the Hollywood Palladium, it's the best presentation this band ever has received and a brilliant example of a great dance band at work. The sound is exceptionally good for in-person recording, and the band swings like a well-greased machine through all these. Outstanding soloists include Dave Pell (tenor), Don Fagerquist (trumpet), and Ray Sims (trombone), while the most striking band to us was the rocking *Montona Clipper* that takes almost six minutes. This could turn out to be the outstanding dance band collection of the year.

Bing Crosby—*Bing* (Decca DX-151).....Five 12" LP records containing 89 of the songs most closely associated with Crosby during his years in the recording field, plus notes assembled by Louis Untermyer. Narration by Crosby.

Here's the Crosby compendium Decca has been assembling for some months, packaged ornately and selling for \$25. It's almost a mass hit parade of the last 30 years or so. Bing re-recorded many of the earlier songs, mostly with the Buddy Cole trio, but some of the famous later ones are the original versions. Some of the greats he's sung with are here, including Louis Armstrong, Mary Martin, Jack Teagarden, Johnny Mercer, et al. This is a must buy for all Crosby fans and for those interested in an excellent cross-section of America's musical tastes in the last couple of decades. Bing's accompanying narration is splendid.

June Christy—*Something Cool* (Capitol LP H-516).....June has never been presented this well before on records, and she takes full advantage of the leeway she received in choice of tunes and tempos to come up with an excellent collection. Her feeling for lyrics is well-evidenced—so is her innate beat.

A bonanza for Daniels rooters! These 13 standards get milked for all their worth by the little showman, who's at his best when unhindered by time limits. Only distraction the tunes aren't separated by bands—you have to hunt.

Billy Daniels—*Love Me or Leave Me* (Mercury 12" LP MG-20047).....It's Easy to Remember; Imagination; Love Me or Leave Me; That Old Feeling; My Funny Valentine; This Is My Beloved; Please; I Only Have Eyes for You; I Can Dream, Can't I; Bewitched, Bothered, and Bewildered; What a Difference a Day Makes; More Than You Know; I Still Get a Thrill



# Jazz Reviews

DOWN  
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All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

## Benny Carter

★★★★ Bewitched, Bothered, and Bewildered  
★★★★ Cocktails for Two

Two lovely, long-lined drawings by Benny with orchestra (plus strings). The writing for the strings is politely pleasant, but who needs them? Someday a writer will know how to swingingly arrange for strings behind an improvising jazzman, but in the meantime, I would rather have heard Benny with a more musically challenging backing. His own playing is superb. (Norgran 120)

## Duke Ellington

Rockin' in Rhythm; Black and Tan Fantasy; Stompin' at the Savoy; In the Mood; One O'Clock Jump; Honeysuckle Rose; Happy Go Lucky Local; Flying Home

Rating: ★★

This disappointing collection is called Ellington '55 and honestly, Duke's current band is much better than this—as Ralph Gleason and others have attested. The notes make much of the fact that the band had plenty of space to blow in—the shortest take is 4:16 minutes—but of what use is space without tasteful form and meaningful content?

On the first side, Rockin' suffers from ragged conception in the writing for band; Black and Tan is more of a piece but inferior to the previous versions; Savoy is fair, but the heavy, graceless arrangement by Dick Vance ill suits Ellington (same is true of the pedestrian Vance writing for Flyin' Home and Mood). Mood opens briskly with Duke's piano, but then goes soggy. That number also contains a weak trumpet solo (the second one, coming after Jimmy Hamilton) that should never have gotten by, and an alto contribution that isn't much better.

Buck Clayton's arrangement of One O'Clock simply proves that where the Basie band can swing a succession of riffs into exuberant life, the Ellington band just doesn't have that rare degree of rhythmic magic. This accordingly isn't the kind of material that suits the Ellington band best, especially when it comes to the wind-up ensemble riffs.

Jimmy Hamilton's "head" on Honeysuckle is perhaps the pleasantest number as a whole in the collection, largely due to Jimmy's clean, intelligent clarinet and structuring of his choruses. Happy Go Lucky is still an engaging train piece and is pungently performed here.

Only reason for even three stars is the good work here and there in the fog by Clark Terry, Harry Carney (all too briefly), Britt Woodman, Hamilton, Duke, and Wendell Marshall. Next time Duke records his first-rate current band, I hope he'll take a little more time, and if he must farm out his writing again, Vance is expendable. (Capitol 12" W 521)

## Tal Farlow

Gibson Boy; With the Wind and the Rain in Your Hair; My Old Flame; If There Is Someone Lovers Than You; Everything I've Got You and the Night and the Music; Love Nest; Blues in the Closet

Rating: ★★

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So far as I know, this is the first solo album by the winner of the new star guitar position in this year's jazz critics' poll. Tal, currently working with Red Norvo, was recently a member of Artie Shaw's unit. For this date, Tal was backed by Oscar Pettiford, drummer Joe Morello, and another excellent guitarist, Barry Galbraith in the background provides the foundation chordal and rhythmic patterns and thereby gives Farlow more breathing space in conceiving and executing his solo lines.

Farlow has also recorded a similar album for Blue Note, made before this, but not scheduled for release until some time in September. On the Blue Note session, Tal use Clyde Lombardi, Don Arnone, and the brilliant Morello again. This Norgran set is an interesting one though a whole LP of almost all solo guitar can be somewhat wearying unless it's Flamenco or Segovia or Charlie Christian. Tal covers a fairly wide range of moods, plays with good sound and beat, flowing conception, and much taste. In all Tal's work, his lyricism is combined with strength. Pettiford, Morello, and Galbraith are first-rate. And so is David Stone Martin's cover. (Norgran LP MG N-19)

## Art Farmer

★★★ Wildwood  
★★★ Tiajuana

Art leads a unit composed of trombonist Jimmy Cleveland; tenor Charlie Rouse; baritoneist Danny Bank; Horace Silver; Percy Heath, and Art Taylor. The version of Wildwood here is a competent but not especially incandescent performance of a fine Gigi Gryce tune that has been more inventively recorded by Stan Getz.

Chief reason for the middling caliber of this interpretation is an almost total lack of subtlety by all concerned, a relentless sameness of dynamics throughout, and the heavy drumming of Taylor. It might have helped if Cleveland had been heard at greater length. Tiajuana is a less successful Gryce composition but the players seem somewhat more spirited, and Farmer especially blows well. The arrangement is pretty stiff though. (Prestige 891)

## Stan Getz

★★★★ I Hadn't Anyone 'Til You  
★★★★ Down by the Sycamore Tree

Stan's relaxed cohorts on this brace were Max Roach, Jimmy Rowles, and Bob Whitlock. Stan himself is in easy, flowing form, and though he's been fresher in ideas and tone in the past, there is a remarkably easeful feel to both these sides that accounts for the rating. Roach is especially valuable—listen to his rhythmically sage comments on Anyone. This session captures the kind of mood the Johnny Smith records also aim at, but here it's done without an overdose of sugar and

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## Dizzy Gillespie-Stan Getz, Vol. 2

Impromptu; One Alone; Girl of My Dreams; Siboney

Rating: ★★

Like the first volume (reviewed Down Beat, April 21) the performance level is inconsistent, but there are enough blazing kicks in Dizzy's blowing (some of the time) and the wailing rhythm section (Oscar Peterson, Herb Ellis, Ray Brown, and Max Roach) to make it worth sampling. Impromptu takes off at an Indianapolis Speedway tempo that Oscar, Herb, and Ray can handle, but the hornmen have problems.

Getz comes on convincingly like a stomper (good to hear all that vigor from him) but his ideas aren't the most imaginative at that tempo. Dizzy keeps up the bristling pace and though dazzling technically, he soon gets hung for ideas and the performance collapses much like the *It Don't Mean a Thing* of the first volume.

Dizzy's tune, *One Alone*, is played much more sensibly and Dizzy blows well. *Girl of My Dreams* is confidently swung by Getz and Dizzy, and it's the most integrated performance as a whole on the LP. *Siboney* is an extended, variable tempo treatment that has some good choruses (especially by Dizzy) but points up the chief difficulty in these two volumes—at this date, anyway, there was not enough real musical rapport between Gillespie and Getz to make for the kind of empathy that is essential to jazz at its best. In summary, this is a somewhat disjointed album, but a lot of it is worth digging. (Norgran LP MGN-18)

## Bengt Hallberg

Redhead; Meat Balls; Blues in Fourths

Rating: ★★

Nothing spectacular here, but it's as good and solid a sampling of Swedish jazz as we've had in the last few months. With Hallberg are Lars Gullin, Earnie Englund (trumpet); Ake Persson (trombone); Ake Bjorkman (French horn); Putte Wickmann (clarinet); Robert Edman (drums), and Simon Brehm (bass).

The rhythm section is a swinging one, best soloist is Hallberg, and Bengt's arrangements are pleasant without being either banal or significant. Gullin plays considerably better than he's been sounding on recent Swedish imports (I wonder when this was made). The other soloists are good. William Claxton's cover is excellent. (Pacific Jazz EP 4-17)



Bengt Hallberg, the swinging Swedish pianist, has his newest jazz release reviewed on this page.

## Johnny Hodges

In a Mellow Tone; I Let a Song Go Out of My Heart; Don't Get Around Much Anymore; I Got It Bad and That Ain't Good; Sophisticated Lady; Day Dreams; Good Queen Bess

Rating: ★★

Called *Memories of Ellington*, this starts out as one of the major record events of the year, but not so good programming on the second side diminishes its over-all impact. Set is very much worth buying, however, for the first three, on which Rabbit is joined by Ben Webster, Lawrence Brown, Emmett Berry, Leroy Lovett, Lloyd Trotman, and an unnamed drummer. Listen especially to Brown's loosely soaring series of choruses on *Mellow*—one of the great trombone flights on record in a long while. The side ends with a lyrical *Come Sunday* (from *Black, Brown, and Beige*) sensitively sustained by Johnny.

Side two is something else again. The first three are almost entirely Hodges (except for brief but beautiful Brown bits) and all have about the same languorous feel and tempo. It's just too much satin and silk after the tweed of the first side. Some of the life is restored by *Good Queen Bess*, but it's too late to restore the five-star rating that *Mellows* roarily promised.

The notes speak approvingly of a Flip Phillips solo on *Got It Bad* (like where?). A good set, and better than that on the first side. Brown, by the way, remains one of the most consistently rewarding trombonists in jazz. (Norgran 12" LP MGN-104)

## Stan Kenton

A Theme of Four Values; Study for Bass; Blues Before and After; Lacante; Thisbe; Edgon Heath; Sweets; Dusk Bags; Hav-a-Havana; Solo for Buddy; The Opener; Fearless Finley; Theme and Variations; In Lighter Vein; King Fish

Rating: ★★

The first eight are compositions by Bill Russo and the last eight are works by Bill Holman. With the exception of Holman's work for ensemble, *Theme and Variations*, none of the 16 strikes me as wholly integrated, mature composition. There is in Russo's work, especially, still too much reliance on novel textures and dramatic dynamics as ends in themselves and as coverups for inadequate thematic development and an insecure sense of melodic structure. Russo is more ambitious than Holman, judging from this LP anyway, and he certainly has much talent—as sections of all the numbers indicate, particularly *Thisbe* and *Edgon Heath*.

But Bill is still far from what the notes say his basic aim is—"more organic concepts of writing... working out something that is unified from beginning to end..." These works still have too much of that intensely fragmentary touch that tends to hover over the Kenton heath.

Holman writes with less range of mood or content than Russo, but within his more limited scope, he succeeds more often than Bill. One of his main aims, for example, is that "no matter how much is written down, the music should have all the feeling of improvisation. To do this, I try to avoid heavy masses of sound, and keep the music relaxed and full of movement, so individual soloists have as much chance as possible."

Actually, Holman could still cut down even more on heavy blocks of sound, but there is generally a flowing quality to his writing and his scores do allow the band to swing more consistently than Russo's (though I'm not sure that swinging in the pulsative sense is always Bill's aim). Holman's *Theme and Variations*, for example, is one of the rare cases where a Kenton band has swung in ensemble all the way. And the other works, too, give the soloists and the band room in which to move. It's too bad the compositions don't have more to say as communications of imaginative ideas or basic feelings.

Good solo work throughout by the Kenton men. This was one of Stan's most rhythmically alive bands and they convey considerable zest in cutting through what in some cases must have been difficult. (See Next Page)

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## Jazz Reviews

(Jumped from Page 12)

fault scores with small time for rehearsal.

Especially noteworthy are Sam Noto, Davey Schildkraut, Candido, Frank Rosolino, Buddy Childers, Charlie Mariano, and Lee Konitz (*In Lighter Vein*). The recorded sound is good. Again Capitol and Kenton deserve congratulations for investing the time and money to record young writers like Russo and Holman. The investment is a good one, even if most of the initial results are either self-conscious or underdeveloped or both. (Capitol 12" LP W 524)

**Lawson-Haggart Jazz Band**  
*South of the Mason-Dixon Line*  
*Alabama Bound; Georgia on My Mind; Moon over Miami; Tennessee Waltz; Mississippi Mud; I'm Coming, Virginia; Louisiana; Cryin' for the Carolines*  
Rating: ★★★

Crisp, mature playing by such latter-day Dixielanders (and studio musicians) as Peanuts Hucko, tenor; Bill Stegmeyer, Lou McGarity, Cutty Cutshall, Billy Butterfield, George Barnes, Cliff Leeman, and leaders Yank Lawson and Bob

Haggart two charter members (1935) of the old Bob Crosby band. The writing for this expanded band is amiably unobtrusive with a few rather good touches like the opening and closing to *Cryin'*. All of the solos are well conceived and executed—some drivingly so. All that's missing is a feeling of genuine exultation or more than professional emotional interest in what's going on. And that's a lot to have missing. (Decca DL 5529)

**Louis' Hot 5s and 7s**  
*Cornet Chop Suey; Skit-Dat-De-Dat; Potato Head Blues; Gully Low Blues; Heebie Jeebies; Melancholy Blues; Wild Man Blues; King of the Zulus*  
Rating: ★★★

On hand for this suicide flight are such intrepid space cadets as Yank Lawson, Bill Stegmeyer, Lou McGarity, George Barnes, Bob Haggart, and Lou Stein. Despite Louis' spoken introductory words of encouragement and despite the wise statement in the notes that "these are not imitations, but re-animations," this was a foolish project.

With the originals available, who would want to buy these? Sure, the performances are skilled

and vigorous, but there are some musical events that have been so definitively successful that any subsequent attempt to "reanimate," let alone duplicate them, is futile.

It should be noted that the rhythm section is fine; Barnes has some engaging solo moments; there's an especially good blues feel to *Skit-Dat-De-Dat*; and technically, it's a good recording. But this is like Mario Lanza reanimating, let's say, an old Caruso recording. Why not just let these good musicians record as themselves, not as reanimators or geographers? (Decca LP DL 5533)

**Dave Pell Octet**  
*Why Do You Suppose?; Have You Met Miss Jones?; You Are Too Beautiful; Mountain Greenery; A Ship Without a Sail; Blue Room; I've Got Five Dollars; Sing for Your Supper; It Never Entered My Mind; The Lady Is a Tramp; Spring Is Here; Ten Cents a Dance*  
Rating: ★★★

This is a disappointment, and a 12" one at that. The musicians are Dave Pell, Don Fagerquist, Ronny Lang, Bill Richmond, Ray Sims, Tony Rizzi, Donn Trenner (piano), and Rolly Bundock (bass). They all play well. The writing (by Shorty Rogers, Johnny Man-

del, Marty Paich, and Wes Hensel) is clean and competent, but this is a dull LP. One reason is that except for Ray Sims on *Beautiful*, no one plays with real passion or with any particular depth of feeling. And why, by the way, was Sims used so sparingly?

Another reason for the miss is that there's a somnolent feeling of sameness about the whole production—the writing and the playing are clever, cool, precise, but what are these guys trying to say if anything? As for the writing, Paich's directly sensitive scoring of *Mind* and parts of Wes Hensel's *You Are Too Beautiful* struck me as the best of the lot.

It begins to occur to me that one serious trouble with this kind of jazz—and it's reflected in some of the work of the Rogers men and in much of the Baker-Montrose approach so far—is an inability or unwillingness to express basic feelings directly. This LP is a lot like conversation at the Blue Angel, and would probably flip the *Vogue* trade. (Trend 12" LP TL 1501)

**Flip Phillips**  
★★ *Long Island Boogie*  
★★ *Stardust*  
These, says the Clef office, were

made some time ago—probably around 1951. The *Boogie* is just what you'd imagine from the title—synthetic. Flip and the piano player (Mickey Crane?) go through the motions, but Bill Harris blows a good chorus marred only by that quivering vibrato of his.

The last third of the record is totally unfortunate. *Stardust* opens with a romantic Flip, but most of it is Bill's. He blows long and well except again for what tape engineers would call a built-in flutter. Jimmy Woode on bass and Joe MacDonald on drums help a great deal. (Clef 89122)

**Paul Smith**  
*Thou Swell; My Heart Stood Still; Low Bridge; The Blue Room; The Lady Is a Tramp; Hookup; Spring Is Here; Mountain Greenery*  
Rating: ★★★

Title of the set is *Liquid Sounds*, and the cover reminds me that one appropriate liquid for this kind of sound is creme de menthe—cool, minty, but too sweet in large amounts. Smith's idea is to combine "the fluid sound of woodwinds" with "the percussive attack of guitar and piano." Accordingly he has assembled Abe Most (clarinet); Julius Kinsler (flute and alto flute); Tony Rizzi (guitar); Sam Cheifetz (bass), and Alvin Stoller and Irv Cottler alternating on drums.

The ensemble blends extremely well; Smith's writing is witty and flexible; and his own piano is as fleetly tasteful as ever. The only trouble with the whole scene is that it is so obviously formulaized that after a couple of listenings, the ear reacts as it does to Shearing—a feeling of 'so what else is new?'

The rating, by the way, would be higher elsewhere than the jazz page. For soundly musical relaxation, this is a good set. For creative, invigorating jazz (which it doesn't really profess to be), try somewhere else. Good recording. The two lightly charming originals, by the way, are Smith's. (Capitol LP H493)

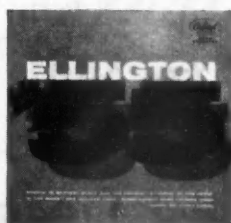
(Turn to Page 14)



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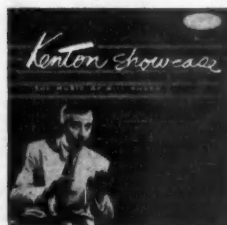
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## Jazz Reviews

(Jumped from Page 13)

Charlie Ventura

*Charlie's Parley; Careless; Get Happy; Sam and Don; Detour Ahead; Basin Street; Please Be Kind*

Rating: ★★★

The only reason for the rating is the fine, instrumentalized singing of Mary Ann McCall (she's on *Detour, Careless, and Kind*) and the excellent rhythm section of Sonny Igoe, Bob Carter, and Dave McKenna. For the rest, Ventura is as tastelessly appalling as usual. Frankly, he is one of the few musicians I find it literally painful to listen to. He's all right behind Mary, but give the man solo space and things happen that make you check the speed of your turntable. Now that he has such a musical unit and singer, can't we have just one Charlie Ventura LP without the leader? (Norgran LP MG N-20)

Dinah Washington

★★★★ Pennies from Heaven  
★★★★ Love for Sale

Two wailers from a singer who continues to be the most underrated current jazz vocalist. Dinah is backed by Clark Terry, Julian Mance, Eddie Davis, Bill Bettis, Ed Thippen, and Rick Henderson. *Pennies* would have made five stars too had there been more Dinah, less routine tenor, and none of that bongo-organ nonsense. *Love for Sale* is a gas—none of the great jazz vocal records of recent years. Don't miss this one! (EmArcy EP 16014X45)

Lester Young

*Stardust; Confessin'; I Can't Give You Anything But Love; These Foolish Things; Lester Swings; Count Every Star; It All Depends on You; September in the Rain; Pete's Cafe; Slow Motion Blues*

Rating: ★★★

A collection of Pres signatures made at various times in the past couple of years. On some he's backed by Oscar Peterson, Ray

## Jazz Revisited In 3 European Cities

By TED WARNER

I'm a former Swedish musician, a drummer, who has lived in Chicago since 1948, during which time I've reported for the *Swedish Orkester Journalen* and worked part-time as a musician. Last month I took a trip to Europe, visiting London, Paris, and Stockholm. Here are my findings on jazz in these cities today.

The first stop was London, where, at Studio 51, tenor man Tommy Whittle led his own combo. He turned out to be the best modern musician I heard in London, playing with a very fine beat and ideas. He seemed greatly influenced by top American stars.

His baritone, Harvey Klein, also was of a high standard, but the drummer did everything to spoil things for these two men—he played the old style of 1936-38. The bass and piano couldn't be

Warner

Brown, Barney Kessel, and J. C. Heard. On the earlier recordings—mostly contained on the second half of the LP—among Lester's associates are John Lewis, Bill Clark, and Joe Shulman. The earlier ones are better, with Pres' conception thereon more vigorous than on the somewhat languorous interpretations that begin the LP. The performance as a whole would win any other tenor five stars.

For Lester, it's a good characteristic set, but on occasion he can do better as on the two recent LPs with the Oscar Peterson trio (*Down Beat*, May 19). In any case, this is good Pres and well worth your attention. High point of the set is the simple, movingly convincing *Slow Motion Blues*. (Norgran 12" LP MG N-1005)

heard at all, so I don't know how they were.

A jam session was in progress at the Flamingo when we arrived, with musicians from the Ken Macintosh band on the stand. It did not move me—no soloists to talk about, no rhythm section.

The second band, however, was a very fine group. Tony Kinsey, drums, had with him the best bass player I heard on the trip, plus a terrific altoist, Joe Harriot. The whole group was swinging and moving along very fine, and it is understandable that this band was chosen to represent England in the latest music festival in Paris.

Out Of Town

I was hoping to hear Ted Heath, Johnny Dankworth, Jack Parnell, and others, but they were out of town.

Paris, the next stop, had only one place where you could hear modern jazz. Charles Delaunay, the famous jazz man, told me that the only place was the Ringside, where a combo played jazz in American fashion.

The guitar man, a fellow from Belgium, Rene Thomas, played some very nice stuff, and the whole thing sounded pretty good.

We left Paris and arrived in Stockholm, my old playground. There I heard 10 different bands and some 100 Swedish records.

Musicians Improve

The musicians certainly have improved during the last six years, and I heard some very fine men, who could play any job with a top American band.

Especially good were two clarinet men, who, with proper backing, could be sensational in this clarinet-starved country. A young

musician named Owe Lind, played a very personable horn, with influence from Shaw, Goodman, and DeFranco but still with fine drive and ideas. The other one, Putte Wickman, played a more polished horn, but, man, did he swing.

There also were other fine musicians, such as Bengt Hallberg, Reinhold Swenson, Rolf Larson, Ingmar Ericson, all pianists, and a tenorist named Carl-Henrik Norin, a real swinging man. He had his own combo at Stockholm's biggest amusement park, and they played their own arrangements, plus transcriptions from American records.

Norin was the most outstanding soloist, but his clarinet man, Gunnar Nilsson, also was excellent.

Biggest In Sweden

The biggest band in Sweden is Thore Ehrling's 15-piece. The band is employed mainly by the government-controlled radio for commercial shows. But it does play some good jazz on one-niters. I caught the men doing a one-niter in a small Swedish town where they played two half-hour shows, plus dance music.

It is a very well-rehearsed organization, and I was told that Ehrling was Sweden's answer to England's Heath. Well, it did not sound like Heath, but there still were a few very fine jazz men in that group. Tenorist-arranger Gosta Thesellus, and the other tenor man, George Bjorklund, moved along well. Arnold Johanson, played good valve trombone, and Henry Wallin was the only drummer I heard who played drums.

I also heard Simon Brehm's eight-piece unit, supposed to be Sweden's best jazz band. Caught them during a one-niter outside Stockholm, and the musicians had to fight bad acoustics and a bad PA system.

Wonderful Trombone

Ake Person, THE trombone man in Sweden, played a wonderful horn, especially on *My Funny Valentine*. He sounds much better on records, where he plays in a Bill Harris-Kai Winding style. Ernie Englund, the trumpet man from the United States, was far the

## Feather Writes Jazz Volume

New York—Contracts were signed here last month for the publication by Horizon Press, Inc. of what they say will be one of the biggest and most ambitious jazz books to date.

Leonard Feather, a *Down Beat* contributor for the last four years, is authoring the tome, which will be known as *Jazz Encyclopedia*.

Feather says he aims at making this the most comprehensive and definitive reference work yet to be published on jazz. It will run close to 250,000 words and will include at least 1,000 biographies of leading jazzmen of all schools, with lists of records.

most outstanding member of that group. He is not a sensational soloist but a terrific section man with great attack. The band's "brass section" was the best I heard.

Bjarne Nerem from Norway is another top tenor man. Brehm on bass, is one of the best bass players, but he got no help from an unswinging drummer.

Fine Danish Group

At the Berzelii Terassen in Stockholm, I heard a very good half-commercial group from Denmark, Paul Verlis' band, which showed a flexible style. The clarinetist is Paul Hindberg, who belongs among the top clarinet men I have heard. He plays movingly, with a lot of modern ideas.

One thing I noticed was the kind of dance music these bands played—no commercial stuff at all like the general American dance band. All try to combine dance music with jazz, and they do it well.

I went to the biggest hotel in Stockholm and expected to hear some dance music, but Curt Soderlind's combo played enthusiastic jazz instead. Nothing great, but the men had an awful lot of fun doing it. I asked my ex-bass player how they could get away with it, and he said everybody likes it and wasn't used to anything else.



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## Rhythm & Blue Notes

By Ruth Cage

On the surface, it may seem only mildly significant that a fellow named Allen Freed has moved, with his alter ego "Moondog," from Cleveland to New York City. Scratching that surface, however, exposes a potential for the future of r&b which few would have dreamt not too long ago.

One theory today holds that this move will crystalize the recent trends away from "pop" as the predominant musical diversion.

It's no secret that the pop stars have been hunting r&b material (Patti Page's *Oh, What a Dream* was via Ruth Brown's version). Record companies have recognized the trends by confusing things with yet another classification "cat music."

A big-town, big-time, celebrity-style promotion of a deejay, who spins the r&b stuff is worth taking a look at. One need only remember that in the big towns the r&b deejay heretofore has been hidden in the minor kilocycles usually unsponsored, unheeded, and often unpaid.

### Broadcast Times

Phil Dean, press agent for WINS, the outlet which will broadcast Moondog from 11 p.m. to 2 a.m. nightly, indicates between superlatives, that they are aware that this is more than just another deejay show.

"Everything operates in cycles," he says, "and right now it seems 'pop' is on the way out. Rhythm and blues is the next big thing. We believe Moondog is going to prove this in New York. He's going to change the music listening habits of just everybody."

It is true that if New York applauds, there will be an outpouring of publicity to whet the appetites of fans everywhere. Perhaps it will be true that Moondog's little broadcasting cubicle at WINS will be to r&b what the Paramount was to swing and Birdland to bop.

### New Stardom Seen

Established r&b stars should be able to look forward to being boosted to new stardom. Unfortunately, in too many cases, a quick record success and haphazard interest in improvement thereafter will make these rises temporary. There will be exceptions to this dismal prediction, and very likely Charles Brown will be among them.

Brown has quit his bandleading chores to vocalize for his supper and shortly will be teamed with Ruth Brown (no relation) for a big tour. The band bit, with its road tour successes, followed his original success as a pianist-singer.

The late, famed Ivy Anderson put him to work in her own nitery after he won a Los Angeles thea-

ter amateur contest. From this spa to being a third of Johnny Moore's Three Blazers brought him to his first national success.

### Promise Fulfilled

Featured on his own composition, *Driftin' Blues*, Brown and the Blazers became record hits and fulfilled the promise of the wax by breaking records on two national tours. After the second one, Brown formed his own combo, the Smarties, and until this latest move has been steering things through hundreds of one-niters across the country.

A personable guy, Brown was once, of all things, head of the science department of George Washington Carver high school in Bay Town, Texas. He had been graduated from Prairie View college at 19.

Today, as r&b is on the thresh-



Charles Brown

old of deserved recognition, Brown is one of its top exponents. Handsome, educated, talented, and well-schooled in show business, Brown should be around a long time.

Light heavyweight champion Archie Moore was introduced to

## Correction

A Clef and Norgran records ad on Page 4 of *Down Beat's* last issue, pointing up these label's winners in the recent jazz critics poll, creates the impression that all the poll winners are Clef and Norgran artists.

The Modern Jazz quartet, Harry Carney, Benny Goodman, Jimmy Raney, Joe Mooney, and Louis Armstrong—listed in the ad as Clef and Norgran artists—record for other companies.

show business last week. Archie toured with the Lucky Thompson band and the Ravens . . . A well-deserved buildup is on the way for the Du Droppers who cut four sides for Label "X" all stamped sensational by reviewers. *Boot 'em Up* and *Honey Bunch* will be the first releases . . . The Willows have come through with another good one. This time its *Baby, Come a Little Closer* which should move them up in the singing group sweepstakes . . . New York's Apollo went back to work in a big way, featuring Ruth Brown and the Dominoes.

## Two Unknowns Wax With Raney

New York—*Down Beat* jazz critics poll winner Jimmy Raney has cut an LP for Prestige on which he introduces two relatively unknown jazz musicians.

On trumpet is 28-year-old John Wilson, an alumnus of the Benny Goodman band and currently third trumpet with Les Elgart.

On alto is Phil Woods, who is getting back into the jazz scene after four years at Juilliard, where he majored in clarinet. Woods previously had worked with Charlie Barnet. Jimmy also used two members of the Marian McPartland trio—bassist Bill Crow and drummer Joe Morello.

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## The Blindfold Test

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# Pleis Picks Up-to-Date Whiteman, Benny Green

By Leonard Feather

Like so many currently prominent figures with leading record companies, Jack Pleis was graduated out of dance band work.

Currently musical conductor and assistant a&r man at Decca, he also frequently does dates for the Coral label, including those featuring Mrs. Pleis (Karen Chandler). To keep everything strictly in the family, all Decca-Coral-Brunswick recordings were selected for Jack's Blindfold Test.

Pleis was given no information about the records played for him, either before or during the test.

### The Records

1. Dimitri Tiomkin. *The High and the Mighty* (Coral).

I would rate that at least four stars—for the composition. I liked the performance, though there are other versions—is this one Dimitri Tiomkin?—we have a terrific record of it with Victor Young at Decca.

You know, it's amazing how a record can take off commercially even though people can only remember the first four bars, and after that it goes into more or less background music for the picture. Actually the whistle, the first four bars, is the only thing that people remember of this. Yet it's going to be a big song. I wish more records like this could become popular. Its good music and it lasts for a long time.

2. Leo Wiley. *Careless Love* (Coral). Recorded in 1954. Carl Prager Ork.

I guess I should know, but I don't know who this is singing. Any hints? ... no, huh? ... it sounds like a fairly old record. Band sounds pretty good in the background. Speaking as a recording man, I wouldn't say this would mean too much in today's market. I don't particularly go for this type of singing. Two stars.

3. Benny Green. *Blues in Lament* (Decca). Arr. Osie Johnson. I like that sort of an orchestra-



Jack Pleis

tion and that kind of trombone sound, as far as jazz goes. I don't know who it is offhand, but I've heard it quite a lot, and that's the kind of jazz I like to hear. Who was it on the trombone? I'd give it three stars.

4. Paul Whiteman. *You're Driving Me Crazy* (Coral).

That has to be the new Paul Whiteman record that they made on Coral; they took the same arrangements they used 25 or 30 years ago and added the new sound with echo and everything ... This should be a very big record, and surprisingly enough, if you listen to the arrangement, even though it's sort of dated as far as the rhythmic content goes, the arranger had a lot of good ideas, like having different instruments take the melody ... a lot of gimmicks ... Maybe that's why Paul Whiteman was that big in his day and probably will be again with this record!

It's hard to rate this. As far as selling, you'd have to give it four. As far as any other rating, musically, what can you say? Not more than two, though it is played

well—I think they used the same sax player they used originally.

5. Sarah McLawler. *Somehow* (Brunswick). Richard Otto, violin.

Well, I should know everyone, that's my business, but I don't recognize this artist. It's a rhythm and blues record, and I like it fairly well—not overly. She sings good. I would rate it maybe two stars.

Musically, the background isn't much, though the violinist plays good. It's just adequate. The tune is just rhythm and blues; mostly on these rhythm and blues type tunes it's the rendition that sells them rather than the melodic or lyric content.

6. George Sravo. *Showin' Off* (Decca).

Good record; I liked that. Offhand I don't know who it is again—could be George Sravo. Very cute instrumental. I'd have to rate it at least three; he has a lot of good ideas in there, including an instrument called the recorder which I think he's using. George has written for nearly everyone in the business, and he's a great arranger. I hope some of his instrumentals become real popular because he's written some fine ones. Is it George?

7. Modernaires with Tex Beneke. *Ork. That's You, That's Me, That's Love* (Coral).

Good. Sounded like the Modernaires. The group is terrific—what a blend! They're one of the best groups in the business; I wish they could have a hit record, and maybe one of these days they will. It's a good band there, too—sounds like Les Brown, the arrangement is the kind of thing he would use. Good tenor. It's a good commercial record and a cute song. Musically three stars.

8. Commanders. *March of the Commanders* (Decca). Comp. & arr. Neal Hefti. Eddie Grady, drums.

That's a good arrangement, and the band has a good rhythm sound. The drummer's good. I should know this record, but I can't place it. This really swings, and they very rarely play those tempos any more; but maybe music will come back.

### Afterthoughts by Jack

Bringing back that Paul Whiteman record again, I hope music isn't coming back to that.

When I was playing with bands, we used to listen to all the different guys in the bands and study how they played their instruments. Now that I'm in a different end of the business I look at things from the point of view of whether a record means anything to the public.

I hope I never lose the incentive to listen to good musicians and good jazz and to keep up with it for my own enjoyment ... I wish the jazz records sold like some of the awful pop things that are selling today!

## FEATHER'S NEST

By Leonard Feather

Here are the readers' responses to the rest of our 20 Questions:

1. Do you mind having more than one version of the same tune? Don't mind ..... 96% Prefer not to ..... 4%

Jazzmen who have just recorded *Tea for Two* or *Honeysuckle Rose* can take heart. The jazz fan today is well aware that it ain't what you do, it's way that you do it. However, hardly anyone goes out of his way to collect versions of a tune.

2. What's the top number of versions you own of any one tune? More than 10 ..... 12% 5 to 10 ..... 25% 3 to 5 ..... 30% 2 ..... 23% Don't know ..... 23%

Clyde Clark of Toronto says "Probably around 40" but doesn't specify which tune. (In case you care, my own collection includes 69 Bodies and Souls.) Tunes most often mentioned were *Perdido*, *Star Dust*, *Laura*, *How High the Moon*, *Body and Soul*, *Tenderly*, *St. Louis Blues*, and *Tin Roof Blues*. Incredibly, only mentioned *Muskrat Ramble*.

3. To what extent does a local disc jockey help you keep in touch? DJs help plenty ..... 16% DJs help some ..... 24% Little or no help ..... 60%

Though this was answered mainly by rural listeners, even those in New York and Chicago complained that what little jazz gets on the air is often played too late at night to be heard by the large majority who keep normal working or school hours.

"Once in a while the jockeys shove in a Kenton between two polkas," to quote the bitter Mr. Roger Sapienza of Milwaukee, and Les Morris of CHAT, Medicine Hat, Alberta, Canada, confirms our suspicions about many a station with this nugget: "All records that come into the station are selected to eliminate jazz or anything close to it. It's a station policy."

A couple of fans mentioned that they haven't even bothered to buy a radio, knowing how little jazz they will hear.

4. Which companies could do a better job on personnel data, etc.? Prestige ..... 15% Capitol ..... 14% Clef, Norgran ..... 13% Columbia ..... 10%

Many contradictions here. The only label planned without exception was Prestige, which has no liner notes; the others listed here all came in for bouquets as well as brickbats. Guess it depends which LPs they happened to buy. Otherwise, how could one fan write: "Norman Granz should be saluted for always including the personnel," while another roars: "Granz is without doubt the No. 1 offender!"

5. Would you tend to buy a jazz record if listed as hi-fi or do you buy only for the caliber of the music? Buy for music ..... 93% Tend to hi-fi ..... 5%

This, to me, was the biggest upset of the whole poll. Listeners are not as dumb as the record companies often assume. They know that label "hi-fi" is being slapped on low-fi and no-fi records indiscriminately, and several of them said so in strong terms. Typical comments:

"Would I rather have BG's worn-out *Let's Dance* on an 18-year-old Columbia or a beautiful *Beer Barrel Polka* by Liberace on hi-fi?"

"A kazoo recorded in hi-fi is still a kazoo." (Sgt. Lou Robertson.)

"Hi-fi will die a happy death just like 3-D movies." (Tom Husey.)

"I have a Webcor hi-fi, and it increases my enjoyment. But hi-fi can be carried to a ridiculous extreme." (Jorgen Rasmussen.)

"I don't care whether a record is translucent vinylite or solid lead." (Dane Caldwell.)

Thus, the overwhelming verdict of those who buy jazz records seems to be hi-fi schmi-fi, as long as it's audible. And hi-fi fans may be equally lacking in discrimination about the quality of the music.

6. Do you concern yourself with traditional jazz forms, modern jazz, or both? Modern ..... 46% Both ..... 44% Traditional ..... 10%

"We buy Bartok, Getz, and Scobey in the same breath," was one comment indicating the broad-minded trend among present-day collectors. And, as one fan pointed out, there was a middle-ground omitted in the question: "We also find the swing era stars—Carter, Holiday, Wilson—as listenable as ever."

Many of the 4 per cent started out with traditional jazz but are becoming interested in the newer forms. As can be deduced from the honest comments by Orrin Keepnews of *The Record Changer* when he voted in the *Down Beat* critics' poll ("Given enough time, even the most New Orleans-oriented jazz lover will recognize and evaluate the newer forms"), every Molyd Fig is a potential modernist.

7. Did you ever figure out how much you'll have spent on records by 1964 if you continue at your present rate?

Most readers answered this jocularly, but of those who listed an actual figure, the average was about \$2,500, or \$250 a year, or \$5 a week.

Characteristic answers: "I dread to think of it." "By 1964 I can very easily be driven into the poorhouse." "I'm afraid to say, as my wife is reading over my shoulder." "1964, gee, I'll be 26. I'll have spent a small fortune."

The biggest figure came from the lucky Elaine Groves—\$14,500.

8. Did you ever have a feeling that you wanted to stop?

Never ..... 85% Yes ..... 15%

Nowhere was the passionate intensity of the jazz fan more vividly reflected than in the answers to this question. "I practically live just to listen to jazz." As long as I have money, I'll never stop buying. "Life would be meaningless without music."

May their turntables never grow cold.

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# Bill Richmond, another name band drummer to go Gretsch



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# Country & Western

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## Decca Long A Leading Light In Country & Western Music

By BEA TERRY

Decca's country and western artists rightly can be rated tops. As far back as one would care to look into popularity and sales polls, Decca will be mentioned most frequently.

Webb Pierce, Red Foley, Ernest Tubbs, Rex Allen, Bill Monroe, Kitty Wells, Lonzo and Oscar, and Grady Martin have been and still are top names in the record business.

This company has about 10 per cent of c/w talent that records. And its list comprises every type



Billy Gray

of artist and voice that can be found.

Paul Cohen and others at Decca also can be proud of its newer artists, too. Justin Tubbs, Billy Gray, Wanda Jackson, and Goldie Hill are examples of new talent who have been hitting popularity charts.

The label should be complimented, too, on having the foresight to pick up established artists who had been on other labels previously.

Billy Gray, who is new with the label, had longed for a recording contract. He already was well established as leader of Hank Thompson's Brazos Valley Boys and a vocalist on Hank's shows. He had a perfect setup with Hank and didn't care to gamble by taking off on his own.

Thompson and Gray had set up both BMI and ASCAP music firms which Gray manages. Gray wanted a contract to record but only if he could stay on with the Thompson clan. He approached several companies but was given no encouragement. Decca signed him, however. His second release can

be sighted quite prominently in trade charts.

Among the other very talented artists with Decca are such familiar names as Autry Inman, Leon Payne, Hank Locklin, Scooter Bill Tubbs (Ernest's daughter), Jimmie Skinner, Margie Collie, T. Texas Tyler, Jimmie Logsdon, Charlie Walker, Gene Stewart, Red River Dave, Red Sovine, and Sunshine Sue.

## Betsy Ross Says...

By Betsy Ross

Singing Star, WLS  
National Barn Dance

Hi, folks, back again for another short visit. I was talkin' to Tennessee Ernie the other day. (By the way, you should catch his show with Helen O'Connell.) Ernie and I were talkin' 'bout country-style horse-tradin' and Ernie said the best horse trader in Tennessee was a man from his county. Seems that a feller brought in a fine, mouse-nose mule and told the man he wanted to trade it for a horse the whole family could work. A couple of weeks later, this feller came back a-stompin' and a-snortin'. He said he wanted his mule back. To work that horse, he said he had to have his boy at the reins, the old woman leadin' while he twisted the ornery brute's tail. "Whoa, now," the trader said, "You just recall what you asked

## Hank Williams Memorial Day In Montgomery

Montgomery, Ala.—Plans are being made for *Hank Williams Memorial Day* here Tuesday, Sept. 21. The program is being organized by the Alcazar Shrine Temple with the entire proceeds to be turned over to the Shrine Charity Fund.

Country and western artists as well as state, city and county officials are taking part in the memorial program. Highlight of the day will be a parade featuring 25 floats depicting the life of Hank Williams.

me for. "Why," the man said, "I asked you for a horse the whole family could work." "Well," said the trader, "Ain't that just exactly what you got?"

Y'know, Lola Dee, on the WLS National Barn Dance, is a mighty nice gal. Her latest record is *Altair of Love* on Mercury. She and I were talkin' 'bout men and she said she heard a bossy wife say to her husband, "Are you a man or a mouse?" When the poor man hesitated, she commanded, "Come on—don't take all day about it, squeak up!"

Sonny Fleming, who plays the guitar so well with Captain Stubby and the Buccaneers, was tellin' me 'bout his Uncle Washburn, down in Alabama, who had made some molasses whiskey. Everything went along fine until his wife put kerosene in the mash barrel. Uncle Wash didn't notice it until he ran off a batch. When the sheriff came in for his usual drink, it was too late to do anything about it. After the sheriff had downed a tincup full, his eyes popped out and his mustache quivered. "Wash," he said, "As long as you made legitimate moonshine without infringin' on the life, liberty, or pursuit of happiness of anyone else, I didn't say nothin', but now, by Glory, you're under arrest for endagerin' the life of an officer of the law!"

Well . . . so long, and remember . . . it don't matter what road you take, so long as you get to the right place.

## Gretsch Spotlight

Sal Salvador, his Gretsch and his group a hit with Birdland customers



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## Nashville Notes

By BILL MORGAN

We have to make a retraction in this issue and we're mighty happy to be able to do so. In our last column we reported that the Ole Gravy Sopper, Smiling Eddie Hill, was leaving WSM and would be replaced by Bill Carrigan. Suitable terms have now been arranged between Hill and the top executives of WSM, and he will remain on the station.

This story may backfire on us, too, but at least we got it from reliable sources that the Texas Troubadour has left WSM and the *Grand Ole Opry* as of Aug. 14. Yes, Ernest Tubbs, one of the most beloved and respected artists on the *Opry*, has left. His plans for the present are to keep on doing his late record shop show right after the *Opry* goes off on Saturday night and also to tour the country on personal appearances. With Red Foley out in Springfield, Mo., with Radiozark, and new Ernest Tubbs gone, the *Opry* has lost two of its biggest stars.

Justin Tubbs, Decca artist and disc jockey on WHIN in Gallatin, Tenn., plans to move his operations to Dallas this month . . . Newest addition to the *Opry* softball team is Ferlin Husky. Ferlin holds down the pitching chores and in the first game he sprained his knee. He's now known as Limpy . . . Rumor has it that Bing Crosby has recorded the beautiful tune penned by Jack Toombs, *You're the Only Good Thing*. Toombs and Gene Autry already have country versions out.

Elvis Presley, youngster on the Sun label out of Memphis, seems to have a hit with his first effort on wax, *Blue Moon of Kentucky*. Song is the old Bill Monroe tune

. . . Rita Robbins in New York for her first session with Victor. Rita was formerly with Cameo records and did quite well with her waxing of *Take a Look at That Moon* . . . Chet Atkins, impresario of the galloping guitar, has a new Victor release, *San Antonio Rose*, coupled with *Mister Misery*, which features Red Kirk.

The story that Randy Wood was selling Dot Records to RCA Victor for \$800,000 has definitely been squelched. Randy sent a telegram to all Dot distributors stating he intends to keep Dot and all negotiations have ceased . . . The Ozark Jubilee's network bow was a fulfilled occasion in Springfield, Mo., with Red Foley receiving congratulatory wires and telephone messages from several celebrities and industry leaders. Tom Diskin of Jamboree Attractions and Tommy Sands, the handsome RCA Victor youngster, visited last week at Radiozark and Top Talent with Tommy guesting on Tommy Sosebee's KWTO show . . . KWTO, which carries the Ozark Jubilee in its entirety, cuts away from the Jewell Theatre during Red Foley's audience warm-up to air a new five-minute feature, *The Crossroads Gazette*, with news of all country music activities and artists reported by the station's country music disc jockey, Fred Lynn.

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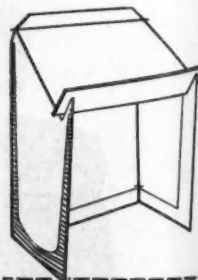
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### CASEY STRONG, KXIS, SEDALIA, MO.

1. Eddy Arnold—*This Is the Thanks I Got* (RCA)
2. Carl Smith—*Go, Boy, Go* (Col)
3. Kitty Wells & Red Foley—*One by One* (Decca)
4. Webb Pierce—*Even Tho* (Decca)
5. Hank Snow—*I Don't Hurt Anymore* (RCA)

#### Most Promising

1. Ray Price—*Much Too Young to Die* (Col)
2. Johnnie & Jack—*Goodnight, Sweetheart*, *Goodnight* (RCA)
3. Hank Snow—*Alphabet* (RCA)
4. Red Foley—*Shinin' Minnie* (Decca)
5. Eddie Hill—*Same Old Dream* (RCA)

### JIM WILSON, WHOOP, ORLANDO, FLA.

1. Hank Snow—*I Don't Hurt Anymore* (RCA)
2. Johnnie & Jack—*Goodnight, Sweetheart*, *Goodnight* (RCA)
3. Carl Smith—*If You Saw Her Through My Eyes* (Col)
4. Eddy Arnold—*My Everything* (RCA)
5. Webb Pierce—*Even Tho* (Decca)

#### Most Promising

1. Jim Edwards & Maxine Brown—*Looking Back to See* (Fabor)
2. Ernest Tubb—*Jealous Loving Heart* (Decca)
3. Jimmy Dickens—*Out Behind the Barn* (Col)
4. Jimmy Newman—*Cry, Cry, Darling* (Dot)
5. Eddy Arnold—*This Is the Thanks I Got* (RCA)

### CARL FITZGERALD, WTOK, MERIDIAN, MISS.

1. Hank Thompson—*We've Gone Too Far* (Cap)
2. Eddy Arnold—*This Is the Thanks I Got* (RCA)
3. Hank Snow—*I Don't Hurt Anymore* (RCA)
4. Justin Tubb & Goldie Hill—*Looking Back to See* (Decca)
5. T. Texas Tyler—*Courtin' in the Rain* (4-Star)

#### Most Promising

1. Jim Edwards & Maxine Brown—*Itsy Bitsy Bitty Me* (Fabor)
2. Al Terry—*House of Glass* (Hickory)
3. Jimmie & Johnny—*If You Don't, Somebody Else Will* (Chase)
4. Al Terry—*Show Me You Love Me* (Hickory)
5. Chet Atkins—*Mr. Misery* (RCA)

### JOHNNY RION, KSTL, ST. LOUIS

1. Faron Young—*A Place for Girls Like You* (Cap)
2. Webb Pierce—*Even Tho* (Decca)
3. Jimmie & Johnny—*I'm Beginning to Remember* (Chase)
4. Faron Young—*In the Chapel in the Moonlight* (Cap)
5. Jimmie Dickens—*Out Behind the Barn* (Col)

#### Most Promising

1. Marty Robbins—*Pretty Words* (Col)
2. Ernest Tubb & Red Foley—*It's the Mileage* (Decca)

3. Jimmie & Johnny—*If You Don't, Somebody Else Will* (Chase)
4. Red Savine—*Don't Be the One* (Decca)
5. Bobby Williamson—*Love March* (RCA)

### JIMMY SWAN, WHSY, HATTIESBURG, MISS.

1. Hank Snow—*I Don't Hurt Anymore* (RCA)
2. Hank Thompson—*We've Gone Too Far* (Cap)
3. Webb Pierce—*Even Tho* (Decca)
4. Carl Smith—*Go, Boy, Go* (Col)
5. Levera Bros.—*God Bless Her* (Cap)

#### Most Promising

1. Billy Walker—*I'm a Fool to Care* (Col)
2. Faron Young—*A Place for Girls Like You* (Cap)
3. Smith Bros.—*Saved* (Cap)
4. Al Terry—*House of Glass* (Hickory)
5. Jim Reeves—*Mother Want A'walkin'* (Abbott)

### TATER PETE HUNTER, KRCT, BAYTOWN, TEXAS

1. Kitty Wells & Red Foley—*One by One* (Decca)
2. Johnnie & Jack—*Goodnight, Sweetheart*, *Goodnight* (RCA)
3. Hank Snow—*Alphabet* (RCA)
4. Hank Snow—*I Don't Hurt Anymore* (RCA)
5. Jimmy Newman—*Night Time Is Cry Time* (Dot)

#### Most Promising

1. Marty Robbins—*I'm Too Big to Cry* (Col)
2. Tommy Collins—*Whatcha Gonna Do Now* (Cap)
3. Bob Wills—*Texas Blues* (MGM)
4. Norvin Kelly—*Without You* (Col)
5. Neal Jones—*Maybe Next Week Sometime* (Col)

### TOM EDWARDS, WERE, CLEVELAND

1. Ferlin Huskey—*Drunk Driver* (Cap)
2. W. Jackson & B. Gray—*You Can't Have My Love* (Decca)

## It's Dominoes In Las Vegas

New Year—Billy Ward and his Dominoes have signed a two-year contract with Bill Miller, head of Las Vegas' plush Sahara hotel, that emphasizes the increasingly successful expansion of that unit's activities in the last year. Under the pact, Ward's quintet will receive \$5,000

a week at their next appearance at the Sahara in November, and a clause asserts that the Dominoes' salary will double before the contract expires.

The contract also calls for the Dominoes to play the Sahara every four months for a minimum of two weeks through the summer of 1956. The group's debut at the Sahara as a supporting act was so impressive that the contract followed.

Also in the offing are dates for Ward and his men at such rooms as Ciro's, the Chez Paree, and the Copacabana. And the unit is to appear for guest television shots on the Donald O'Connor, Red Skelton, and Tommy Dorsey shows, as well as for a second engagement on Ed Sullivan's *Toast of the Town*.

Ward gave his quintet an all-expense-paid vacation at a Canadian resort for two weeks beginning Aug. 17 after they had headlined the bill at the Chez Paree in Montreal.

Starting Sept. 3, the Dominoes played the seven-day Michigan State Fair for the third time. Co-starring this year was Nat Cole. Last year the Dominoes appeared with Eddie Fisher and Louis Armstrong.

## Town And Country Music

By Bea Terry

Hollywood—Tex Ritter just finished an engagement at the Trails, a nitery owned by screen star Esther Williams and her husband, Ben Gage. Ritter did so well that the couple plan to bring him back . . . Rex Allen began his 1954-55 season Aug. 12 with personal appearances in the Fox theater in Portland, Ore. He is booked until February, 1955, with dates that will take him to more than half the states and several Canadian provinces . . . Polly Possum and Joe Wolverton return to the United States after many months in the Orient and Hawaii. They soon will cut new sides for Columbia.

Carolina Cotton was grand marshal and queen for the Navy Days rodeo in San Diego . . . Charlie Aldrich left the WJ Frontier in Long Beach to rest before starting a new series of television and night club engagements . . . Jack Tucker has opened at the Saddle club in Los Angeles . . . *Sandy's Hayride*, viewed via KTTV Hollywood on Saturday mornings for 3½ hours, has changed to afternoon hours. The show features a half-hour amateur show and winner of each week's show receives a paid engagement at Chubby Reed's Valley Jamboree in Sun Valley. Jack Tucker, Herb Tucker, Charlie Aldrich, Eddie Downs, and Marlene Willis are all regulars on the show.

Eddie Dean was grand marshal of the San Gabriel Fair Days parade.

## SONGWRITERS

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## Strictly Ad Lib

(Jumped from Page 3)

clarinet, at the Top Hat in Oakland . . . Fantasy planning a 12-inch Red Norvo LP.

Paul Desmond recorded his first LP for Fantasy, using originals by Dave Van Kriedt and Jack Weeks . . . Cal Tjader recorded another Afro-Cuban LP using four trumpets from the Woody Herman band . . . Lea Mathews now singing with Woody Herman, replacing Dolly Houston. She formerly was with the Willis Conover band.

—ralph j. gleason

MIAMI—Martha Raye's Beach-comber show closed after a phenomenally successful late summer month. She was due to head northward for TV season preparations . . . Ex-Art Kassel vocalist, Gloria Hart, came down from Chicago to headline the Black Magic Room proceedings . . . Buddy Lewis and his trio enjoying one of the largest runs in this locale at the Old Mexico.

Jack Russell, on TV's Show of Shows the last several seasons, played a week at the Olympia theater and must have been heartened at the audience enthusiasm. Bob Eberly and Holly Warren topped the next Olympia bill . . . A local harmonica trio, the Harmonicaires, was waxed on the Deluxe label for distribution by King . . . Birdland's stand now occupied by Calypso Eddie's Islanders.

Bahama Mama and a calypso crew were held over at the Malayan lounge, and Calypso Mama with the Bahamian Men are at the Casbah, indicating current popularity in this area of the West Indian product . . . The hard working Four Bits, a male vocal-instrumental group, seem to have found the right spot at the right time in their current date at the Morocco room of the Algiers hotel. They're scheduled to stay into November . . . Pat Morrissey cut out from La Vie En Rose, but the Tommy Miles trio was held over for the time being.

—bob marshall

WASHINGTON, D. C.—The huge rhythm and blues package—which boasts some of the biggest names in that field—played to an enthusiastic outdoor audience at Watergate on Sept. 5. They'll follow that with Jazz at the Philharmonic group which plays the D. C. Armory on Sept. 26 . . . The Howard theater is presently enjoying land-office biz with the rejuvenated Earl Hines band onstage. The Chords balance the bill.

Julia Lee's one-week visit to the Blue Mirror was padded to a couple because of increased traffic . . . The Casino Royal, with an eye to some extra "gravy," booked Gypsy Rose Lee for a week coinciding with the American Legion convention. Kitty Kallen figures to be financially frantic during her week at the Casino, which opens on the 27th . . . Little local notice has been given to the swinging Norval Reid quartet which has been in residence at the Crownston Club for more than a year . . . George Craft, billed as "The President of the Blues," heads the nightly show at the Melody Inn, backed by the Woody Woods combo.

—joe quinn and tex gathings

BOSTON—The jazz scene suddenly came alive when Charlie Parker blew the walls down at Bevere Beach and Canobie Lake Park in New Hampshire, with Art Farmer, trumpet; Jimmy Cleveland, trombone, and Roy Haynes, drums . . . Perez Prado mambosed through the area, followed by Roger King Mozzian, the Dorsey's, and Ray Anthony . . . George Wein shuttered his summer Storyville in seaside Magnolia because of hassel over policy. Hotel wanted jazz crew to work with singer Ruth Wallis. Wein threw his hands, up in disgust and the job down in August. Ruby Braff, featured at Storyville, moved back to New York for Monday nights at Basin Street and cut two albums for the Storyville label with Toddi King and Lee Wiley.

Count Basie due to open Storyville in Boston for the season with a 10-day stay . . . Hi-Hat opening with Earl Bostic . . . Latin Quarter

will throw open the main room with power-packed Joyce Bryant next week . . . Four Lads did week at Salisbury Beach Frolics following Frankie Laine.

—bob martin

LAS VEGAS—Longtime local leader Garwood Van and his ork won first place in recent poll taken locally to choose top show band on the strip. Garwood is now playing at Hotel Last Frontier, and since the addition of drummer Don Lincoln, bassist Dick de Gray, and tenor man Buddy Wise, the band has really been swinging . . . Local rounders gave a big welcome to the La Playa Sextette now playing a return engagement in the Casbar Lounge of Hotel Sahara. Cab Calloway and combo can be found on the same stand nightly . . . Latin Rhythms are also in the spotlight at the El Rancho Vegas where Anita DeCastro and her muchachos can be heard with pianist Gil Barrios deserving plaudits.

The Showboat hotel is opening this month with an assortment of local combos. Ralph Gari and his quartet will feature sounds ranging from Bach to bop. Jackie Coontz and Co. will keep the Dixieland fans happy and the Dave Rodgers trio will cater to the cooler element . . . Up at the Sands hotel, Noro Morales folded up his sombrero and went to Los Angeles where he will reorganize his big band and probably play a series of one-niters cross country.

The Sands plays host to Louis Armstrong this month when he and Metropolitan Opera star Robert Merrill will highlight the show . . . Page Cavanaugh and the trio are currently entertaining the patrons at the stage bar of Hotel Flamingo with Chuy Reyes and his latin sounds alternating . . . Jack Garhime and his combo continue creating fresh and happy sounds at the El Marrocco with those in the know raving about the fine piano work of Phil Rafael who can be heard in the early p.m. with the Sando Deems trio at the Hotel Sahara.

—henry lewy

CLEVELAND—The quiet has really set in on the nitery scene in Cleveland. Two of the top rooms, the Statler's Terrace and the Hollenden's Vogue, are shut up tight entertainment-wise till fall. The Terrace is open for dinner dancing, but no name acts. At the Hollenden, the little and intime Club 2-1-6 still buzzes, with Roger Stearns giving the customers tasteful cocktail piano in the best "show-tune" fashion. In the Gazette bar, Kenny Rasmussen plays his turn-of-the-century numbers till the heavy rafters shake. Both spots are crowded, summer notwithstanding.

The Loop lounge jumps as usual, with Ben Webster following wild Eddie Davis . . . Crystal Beach had Ralph Flanagan on Aug. 15 and Tommy Carlyn on the 22nd. Mentor-on-the-Lake booked the wonderful Norman Petty trio for the 15th, and held a kind of experimental jazz concert with Charlie Ventura and Mary Ann McCall Aug. 18 . . . JATP inked for Sept. 24 . . . Duke Ellington, with the Dave Brubeck trio and the Gerry Mulligan quartet, is set for Oct. 22.

—m. k. mangan

PITTSBURGH—Deejay Jim Fitzgerald has taken over the early morning time slot previously occupied by the popular "Cordic and Company" show on WWSW . . . Count Basie swung the ceiling off the Savoy ballroom at a one-niter . . . Louis Prima and Keely Smith worked at the Vogue Terrace in the middle of August . . . Tex Beneke a recent attraction at the West View Park ballroom . . . Singer Jerri Adams completely successful at the Midway, both musically and monetarily. Lennie Litman, the booker at the club, has asked her to make a return visit in the fall.

The Midway has been making a determined bid for the jazz trade, with Bill Harris, Anita O'Day, and Sonny Stitt each having recently played a 10-day stand . . . Julius LaRosa started a six-niter at the Vogue Terrace Sept. 6.

—charles sords

MONTREAL—Herb Johnson heads the band at the new club,

## Chords And Discords

## Hayakawa Gets Support In His Blues Preference

To the Editor:

I was amused, though somewhat shaken, by Ralph J. Gleason's show of righteous wrath in his column of Aug. 25 . . . blasting Prof. Hayakawa's preference of Negro blues to

popular songs . . . The comment of Hayakawa that blues lyrics deal with life more truthfully, more honestly than do the products of Tin Pan Alley is nothing new.

To infer, as Gleason does, that a preference for the blues indicates a belief "that southern Negroes are a well-adjusted, happy lot" is to miss the point by a country mile.

Blues lyrics indicate the contrary, more often than not . . . Dr. Hayakawa was not saying what *should* be the reflection of life; he was merely saying what *is*.

No one challenges Mr. Gleason's right to enjoy pop tunes any more than his right, as a reader, to enjoy Elsie Dinmore. It's a cinch she is far less disturbing than Nelson Algren. Perhaps Dr. Hayakawa's choice of songs was unfortunate. But this in no way diminishes the cogency of his argument.

A last suggestion to Mr. Gleason: Spend a quiet afternoon listening to Columbia's four-volume *Bessie Smith Story*. It may shake you out of your orange blossoms. Studs Terkel Chicago, Ill.

To the Editor:

Regarding Nelson King's column in the Aug. 11 *Beat*, let it be known that Connecticut's only 24-hour-a-day music and news station is solidly anti-45 rpm. We have been since the beginning and will be when the record companies finally wake up to the facts of the jazz job.

I'd like to see some of these so-called experts on the Great 45's run a control board, two tape machines, three turntables, answer the listeners' phone calls read copy, change the baby, and cue records at three separate speeds.

On my early morning show (6-10:15 a.m. daily) I do all these but one—cue 45s. Man, they just don't cue. I've tried it on other stations and found the results disastrous. Hard to cue, grooves brittle to continued playing, needle skipping, awkward to handle, and generally not acceptable to radio broadcasting. We're not switching come hell or high ratings.

Bob Crane

Program Manager, WICC Bridgeport, Conn.

To the Editor:

Your mention of the Hal McIntyre band, in the Aug. 11 issue, made this fan extremely happy. Since 1942 I've followed Hal's musical movements with a great deal of interest and admiration.

In an era of coolness and progression, Hal has maintained a consistently fine sound. Like yourself, I hope that some record company contacts Hal very soon, and at the same time I hope that Victor reissues a 12" LP of his great 1942-43 sides.

Irv Cohan

Schenectady, N. Y.

To the Editor:

I have a strong interest in the underscores for motion pictures

the Savoy, on St. Alexander St. . . . Paul Bley's trio is back at the Esquire, appearing in the show bar instead of the Black Magic room . . . Bill Kurey's tenor sax and Kenny Edmond's drums being featured at the Palm café.

The Beaver café jam sessions are featuring such stalwarts as Willy Girard on violin; Butch Watanabe, trombone, and Nick Ayoub, tenor sax, along with Camil Galardo's trio and Benny's trio . . . Billy Ward's Dominoes dropped out of a local booking, with unprecedented newspaper advertising apologizing for the change . . . the Nicholas Brothers, Tommy Roberts' quintet, Jose Curbello's orchestra, and Maria Velasco at the Chez Paree. —henry f. whiston

## Libby Holman In Broadway Show

New York—Libby Holman will be back on Broadway for six nights beginning Oct. 4. The former musical comedy star, who has been devoting her energies for the last 12 years to folk songs and blues, will present a program called *Blues, Ballads, and Sin-Songs*.

Miss Holman has been heard in this one-woman show in Paris, London, summer stock, and in Boston earlier this year. Her accompanist and arranger is Gerald Cook. Libby's last Broadway engagement was in the 1938 production of *You Never Know*.

## Victor Signs Tony Scott

New York—Another indication of the eagerness of the major labels to expand their jazz recording activities is the signing of clarinetist Tony Scott to an exclusive contract by Victor. Pact is for one year with two options of a year apiece.

The initial session will be for sextet without piano. Instrumentation comprises clarinet, baritone, trombone, trumpet, bass, and drums. Writing for the date will be Dick Hyman, 17-year-old pianist Bobby Scott, and Tony himself.

Scott continues to play every afternoon at the Metropole from 3 to 8:30, and Brunswick, his former label will issue his trio LP sometime in September.

## Devils, Descants

(Jumped from Page 10)

Last Songs (Angel 35084). All have complete texts and translations except for the Schubert which unaccountably gives only a few lines in English, but the brief translations there are about enough to give you the idea and the feeling of the songs. The packaging is handsome, the recording excellent, and Miss Schwarzkopf's voice is an instrument of a quality that no craftsman could ever construct of wood or string.

OFF - BEAT RECORDINGS: The LP has introduced many of us to a large section of the intriguing, uniquely textured (to contemporary ears) music of the western world before Bach. Among recent additions to that evocative part of the recorded repertoire, I would suggest hearing *Music of the Middle Ages* (Vox PL 8110) and *Music of the Renaissance* (Vox PL 8120).

Unfortunately there are no texts—an omission I cannot understand—but otherwise the notes are helpful, and the performances match the charm of the music. Full texts are fortunately provided by Vox for an excellent performance of a music drama by Monteverdi, who was in many ways "the first master of modern music" and certainly was a key voice in the development of opera. This work is *Il Ballo Delle Ingrate* (The Dance of the Ungrateful Souls) and first was performed in 1604. This is its first LP performance (Vox PL 8090) and ranks with other rewarding Monteverdi collections on the Vox label (*Vespri Della Beata Vergine*, *Orfeo*, and *Madrigals*).

The Elizabethan madrigals of Monteverdi's contemporary, Thomas Morley, are freshly and delightfully sung by the Primavera Singers of the New York Philharmonic in a set labeled *Thomas Morley* (Esoteric 520).

(but) . . . my major problem at present is my inability to discover who is composing for what . . . An ad in a movie fan magazine tells me that Dimitri Tiomkin (did) the underscore for *Dial M for Murder*. A news note in *Down Beat* tells me that Max Steiner has done the score for *The Caine Mutiny*. But beyond that I know nothing.

I especially would like to know who has done the underscores for motion pictures recently released, those waiting to be released, and those in the production stage—from each of the . . . major studios . . . Could you tell me where I could obtain (this information)?

As a hobby I publish an amateur magazine. I make no money on it . . . In the last issue I started a music column, and in a rather long article went deeply into the discussion of motion picture underscores. In the upcoming issue I am continuing my study of the field and do numerous film music reviews. I have also opened the column up to contributions from readers on the subject.

Norman G. Browne  
33 Lyonsgate Dr.  
Toronto, Ont., Canada

To the Editor:

I especially enjoyed the issue dedicated to Ray Anthony . . . (though) . . . you didn't devote enough time and space to . . . George (the Fox) Williams. As far as I am personally concerned, he is the man that made the Anthony band what it is today.

His arrangements were far greater than anything that I have heard Dick Reynolds turn out. Don't get me wrong, though. Dick writes real nice, but he doesn't write with a depth and scope like the Fox. He doesn't seem to be able to evaluate the melodic line and its potential background material like the Fox did on so many of Uncle Ray's records.

Anthony's music was so much greater from a musical arranging standpoint when George Williams was doing the writing.

Ronald A. King  
Chicago, Ill.

To the Editor:

The Sh-Boom set is getting me down.

I'm interested in . . . group singers. Some of them . . . have worked as hard as any musicians . . . to try and get a "sound." . . . May I bring up the Skylarks, whom I don't know personally? . . . Listen to their *Home in Pasadena* and *I Had the Craziest Dream* on RCA Victor (incidentally a sad, short-lived contract) and tell me it isn't the hippest . . . group singing you could hear—not cheap gimmicks . . . Then why can't they get a record contract?

If Sh-Boom can sell, then I think . . . it's a trifle unfair that kids like the Skylarks can't at least get their records played by the disc jockeys . . . if there's room for the Chords and the Hill-toppers, there's room for good music, too.

Jerry Walters  
North Hollywood, Calif.

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## Caught In The Act

Ann Sothern; Chez Paree, Chicago

Miss Sothern, who followed up two western nitery dates with this booking, proved one very important point—show business at the cafe level is far from a dead duck. It took a lot of intestinal fortitude for an established motion picture and TV actress to spend a healthy sum of money building an act for the night club circuit, then to go out and meet the people in a medium which she was long gone from.

This is an act that literally anyone from 6 to 60 can enjoy. Miss Sothern, just as charming and attractive as ever, gives the paying customers their money's worth, and then throws in several dividends, working hard for almost an hour with her songs, dances, and one "talk" piece based on her television series, *Private Secretary*. Aided by five very talented young men who can both sing and dance, the vivacious Miss Sothern presents an act which is well-produced and staged, and has obviously been well-broken-in before it was unveiled to the public.

The Four Tunes and Tommy Conine; Hotel El Cortez, Las Vegas

Four voices and a pair of feet highlighted the show at Hotel El Cortez. Tommy Conine, who opened the proceedings, has been seen to better advantage locally than on the relatively small and low stage at the El Cortez, but nevertheless this young hooper continually shows that he is the two most musical feet in the business. Tommy's conception and phrasing of tunes almost makes one believe that he is playing an instrument instead of dancing. His versions of *Tea for Two* and *Moonlight on the Ganges* are tops and much will continue to be heard about the fabulous feet of Mr. C.

The Four Tunes—Jimmie, Danny, Jim, and guitarist Pat Best—have the ability to take the audience by the hand and wrap them up completely. Whatever they may lack in vocal quality is certainly

George Gobel, Maureen Cannon, Double Daters, Charlie Fisk Ork; Palmer House, Chicago

George Gobel, who has evolved from his early beginnings as a child country and western singer, is making his last nitery stand be-

Watching her work, and it is work, it is hard to believe that just about three years ago Miss Sothern was critically ill and not expected to ever trod the boards again, even if she did manage to recover. There is practically no let-up in the show, and several of the numbers, including *Miss Maisie Revere*, based on the character which brought her film renown, are most strenuous. But Miss Sothern takes them all in stride, and then sign-off with *Lilly of Laguna*, a British number which brought her a tremendous standing ovation.

Balance of the show included Sheeky Green, a bright new comic who seems to have a great deal of promise, but who obviously needs some stronger material and more experience, and Pryde and Day, a long-time club date favorite but not a Chez Paree type act.

Brian Farnon and his band played the show.

—weiser

made up in rhythm and a wild, wonderful, and rocking beat. The group opened with a contemporary arrangement of *My Wild Irish Rose* followed by two compositions written by Best—*I Love You for Sentimental Reasons* and *I Want To Be Loved*. Renditions of their current Jubilee record hits, *Sugar Lump* and *I Understand*, had the joint jumping. *Marie, Oh, Baby Mine*, and *St. Louis Blues* all kept the crowd asking for more, and after the Tunes' success in their first local appearance, we figure to be seeing more of them in the future.

The Great Yonely was also on the bill supplying clever humor and pantomime along musical lines. The Sherman Hayes ork left much to be desired in their backing for all acts.

—henry lewy

words, the calm faced monologist has the audience in guffaws over his observations on every-day, humdrum life—that turn out to be pretty exciting the way he tells them.

Oddly enough, although he uses the guitar as a prop and his yodel as an interlude, he's not lost the touch that made him a hit when he was a child. Perhaps a major record company might latch onto Gobel, especially for his comic country and western spiels.

Maureen Cannon starts out like a blockbuster and shouts her way through a set or two of songs, mainly those that hark back to the beginning of the century. *Red Hot Mama*, *I Wish I Could Shimmy Like My Sister Kate*, *Bill Bailey*, and others make up the turn.

The Double Daters, a youthful mixed quartet, have a bright opener in a medley about love. They have a good number in *Old Soft Shoe*, but it's milked too much. In fact, several of the stints are over-choreographed and lengthy.

A more casual approach might be more interesting.

Charlie Fisk does one of the best jobs, backing the acts and doing the dance sets, that any band has done here in recent years.

—sabe

Skating Stars; Conrad Hilton Hotel, Chicago

This is the 16th ice show to play here, and it is one of the best. Unveiled in the beautiful redecorated Boulevard room, the *Skating Stars* production undoubtedly is going to enjoy healthy attendance from conventioners as well as vacationers and local residents.

From a musical viewpoint, this show has an excellent original score by Hattie Smith, with Norman Krone doing a top job on the orchestrations. This was an especially difficult task here because the skaters actually are dancing on their blades during much of the 50-minute performance, and the beat is an essential part of the presentation.

Also of note in this effort is the costuming, as handled by John Baur and Bernard Peterson, and the choreography by Bob Frelson.

As to the actual performance, for an aisle sitter who has been reviewing ice shows in hotels for many years, this one offers swiftly paced, well-produced entertainment, with the story line built around the signs of the zodiac.

Margie Lee, who is just about as good as they come on the ice; a bright new team, billed as Cathy and Blair; Jimmy Caesar, a barrel-hopper; Polo, the comic relief, and an excellent line of boys and girls have been blended into the smoothly run production by Merriel Abbott.

Perhaps the outstanding num-

## PERSPECTIVES

With jazz music being the peculiar amalgam of art and the business that it is, musicians are constantly faced with the problem of commercialism vs. their integrity, inclination, or artist taste. You hear it a thousand times if you hear it once—how can I play what I want to.

Yet few want to face the fact that when you are good and have something valid to say, if you have the conviction of your own worth and of the rightness of your message, you eventually will find a way to play what you want and get paid for it.

And if, after years and years, you do not, it just might be possible that what you have to say isn't worth hearing.

Erroll, For Instance

Erroll Garner not only is he his own favorite pianist (and mine, too) but he always has played what he wants to play. If they ask him for the *Hut Sut Song*, he plays it but in his own way. There are other pianists who sound like Erroll from time to time, but Erroll never sounds like anybody

else, thus pointing out another major rule—be yourself.

There have been few greater commercial successes in jazz than Garner. This was demonstrated again in San Francisco this summer when the Black Hawk, after what seemed one long string of never-ending bombs, booked Erroll for three weeks.

"He came just in time. He saved us," quote Guido Caccienti the owner.

Everyone Pleased

Garner plays Garner every minute. And what pleases him, pleases the public. One of the reasons for this, of course, is that he enjoys himself so much you can't help but like him for it. Then, too, he never is playing down to the audience and never playing over their heads.

When he does something complicated, he still has a line of simplicity running through it that can be grasped by the average listener. You don't have to have your hip card punched to dig Erroll.

Five or six years ago, he was playing the same as today and just working in joints for little over scale. Today he's a headliner.

It can happen. It's happened to Nat Cole, too. If you meet someone and expect him to dislike you, the chances are he will. It's like that with music, too, in case you never thought of it. Walk out on the stand, stick out your chin and announce you are going to play a ballad and imply—you'll fight anyone who doesn't give you the proper respect, and nobody but the hippies will dig you.

Go your own way, play your own style, because you like it that way, and if you have it, the public will recognize it. It's awfully hard to bury a real talent. But it's too easy to make a lot of noise about a little talent and then wonder why nothing big ever happens.

## Elliott's Club Date Personnel Named

New York—Don Elliott has set the personnel for his new group with which he'll record for Victor and start club dates as soon as he's decided on a booking office.

Johnny Williams, formerly with Stan Getz, is on piano; Ralph Pollack, formerly with Douglas Duke and Gene Williams, drums, and Jim Gannin, bass.

Elliott who also sings, continues to quadruple on mellophone, vibes, trumpet, and bongos. Two of them he now plays simultaneously at times—the vibes and mellophone.

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## Gretsch Spotlight

Newcomer Chuck Flores brings "that great Gretsch sound" to the Third Herd



Chuck Flores and Gretsch Broadcasters

Chuck Flores hits front rank with the Woody Herman Band. Interestingly, Chuck is a protégé of the great Shelly Manne who also played with Woody. Chuck, under 21, is doing a solid job, deserves his breaks. Like maestro Manne, he plays Gretsch drums, readily agrees, "Gretsch Broadcasters, greatest drums I ever owned!" Write now for your free drum catalog that shows the Gretsch outfits played by Chuck Flores and consistent winners in the national drummer popularity polls. Address FRED. GRETSCH, Dept. DB 92254, 60 Broadway, Brooklyn 11, New York.

## ☆ all about drum heads

By John P. Noonan  
in collaboration with Howard Emery

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Albert, Abbey (Statler) Buffalo, N. Y., 9/18-10/3, h

Bader, Don (Vendome Plaza) Long Branch, N. J., h

Bair, Buddy (Van Cleve) Dayton, Ohio, h

Basle, Count (Storyville) Boston, 9/9-19; (Pepe) Philadelphia, 9/27-10/2, nc

Bencke, Tex (On Tour—Chicago territory) MCA

Borr, Mischka (Waldorf-Astoria) NYC, Out 9/28, h

Bothie, Russ (Merry Garden) Chicago, b

Bradshaw, Tiny (Apache Inn) Dayton, O., nc

Brandwynne, Nat (Waldorf-Astoria) NYC, In 9/20, h

Cayler, Joy (Aradia) NYC, Out 9/19, b

Los Chavales (Beverly) Newport, Ky., 9/10-23, cc; (Waldorf-Astoria) NYC, 9/20-11/10, h

Clifford, Bill (Riverside) Reno, Nev., h

Commanders (Hickorybrook) Cedar Grove, N. J., 9/10-26, rh

Cross, Bob (Balloune Room) Galveston, Tex., nc

Cugat, Xavier (On Tour—Europe) MCA

Davis, Johnny (Caribbean) Brooklyn, N. Y., h

Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1959

Ellington, Duke (Blue Note) Chicago, 9/29-10/10, nc

Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h

Fields, Elaine (Metropole) NYC

Fina, Jack (Claremont) Berkeley, Calif., h

Fisk, Charlie (Palmer House) Chicago, h

Flitzpatrick, Eddie (Mapes) Reno, Nev., h

Flanagan, Ralph (On Tour—East) GAC; (New Yorker) NYC, In 9/15, h

Forster, Chuck (Peabody) Memphis, Out 9/18, h

Fottine, Larry (Concert Tour) ABC

Garber, Jan (On Tour—Midwest) GAC

George, Chuck (Dines Terrace Room) Lansing, Mich., Out 9/25, r

Glauser, Don (St. Anthony) San Antonio, Tex., In 9/9, h

Hampson, Lionel (Basin Street) NYC, 9/14-25, nc

Harris, Ken (Steak Ranch) Atlanta, nc

Hayman, Richard (On Tour—New York territory) WA

Herman, Woody (Palladium) Hollywood, 9/14-26, b

Hunt, Pee Vee (Crest) Detroit, Mich., 9/17-10/5, cl

Jerome, Henry (Edison) NYC, h

Kenton, Stan (Concert Tour) GAC

Kisley, Steve (Statler) Hartford, Conn., In 9/17, h

Laine, Buddy (Holiday) Chicago, Ill., b

Lande, Jules (Ambassador) NYC, h

Lewis, Ted (Desert Inn) Las Vegas, Nev., 9/14-10/11, nc; (Italian Village) San Francisco, 10/13-11/2, nc

Long, Johnny (On Tour—Texas) MCA

McGrane, Don (Radison) Minneapolis, Minn., h

McIntyre, Hal (On Tour—South) GAC

Martie, Ralph (On Tour—Midwest) GAC

Martin, Freddy (Syracuse) Syracuse, N. Y., 9/14-18, h; (Statler) Washington, D. C., 9/20-10/1, h

Masters, Frankie (Conrad Hilton) Chicago, b

Mooney, Art (Aragon) Chicago, 9/14-10/11, b

Morgan, Russ (On Tour) ABC

Morrow, Buddy (Palladium) Hollywood, Calif., Out 9/12, b; (On Tour—Texas) GAC

Mozian, Roger King (On Tour—East) GAC

Neighbors, Paul (Aragon) Chicago, Out 9/20, b

Noble, Leighton (Palms) Glendora, Calif., nc

O'Farrell, Chico (Birdland) NYC, 9/16-20, nc

Overend, Al (Flame) Phoenix, Ariz., Out 10/7, nc

Pablo, Don (Sheraton Cadillac) Detroit, Mich., h

Pastor, Tony (On Tour) GAC; (Palladium) Hollywood, 9/23-10/17, b

Pepper, Leo (Melody MUI) N. Riverside, Ill., Out 9/24, b; (On Tour—Midwest) GAC

Perrault, Clair (Van Cleve) Dayton, O., Out 9/18, h; (Mayflower) Washington, D. C., In 9/27, h

Petti, Emil (De Soto) Savannah Ga., h

Phillips, Teddy (Martinique) Chicago, In 9/8, nc

Rachburn, Boyd (On Tour—Virginia & Pennsylvania) WA

Ragon, Don (Golden Nugget) Las Vegas, Nev., nc

Rennay, George (Fernwood) Bushkill, Pa., Out 10/16, nc

Rudy, Ernie (On Tour—South) GAC; (Casino Royal) Washington, D. C., 9/20-26, nc

Sands, Carl (Rice) Houston, Tex., 9/8-10/7, h

Sandella, Andy (Swan) Glenwood Landing, L. I., N. Y., nc

Sauter-Finagen (On Tour—Utah, Colorado, Texas) WA

Stratton, Ted (Plaza) NYC, In 9/18, h

Sudy, Joseph (Statler) Detroit, In 9/13, h

Thornhill, Claude (On Tour) GAC

Waples, Buddy (Heidelberg) Jackson, Miss., Out 9/11, h; (The Club) Birmingham, Ala., 9/12-1/3/55, nc

Watkins, Sammy (Statler) Cleveland, O., In 9/20, h

Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/55, b

Williams, Gene (On Tour) WA

Armstrong, Louis (Sands) Las Vegas, 9/15-10/5, h

Blaque Combo, Loren (McCurdy) Evansville, Ind., Bob (On Tour) Johnny Robinson Agency, Hollywood

Brucke, Dave (Birdland) NYC, 9/30-10/6, nc

Buckner, Trio, Milt (Orchid Room) Indianapolis, Ind., 9/13-25, nc; (Forkyville) Alton, Ill., 9/27-10/10, nc

Burgess, Eddy (Show Bar) Houghton Lake, Mich., cl

Candido (Concert Tour) SAC

Chamblee, Eddy (Loop) Cleveland, O., Out 9/19, cl

Clovers (Carroll's Auditorium) Monroe, La., 9/14-26

Cole, Cozy (Metropole) NYC

Condon, Eddie (Condon's) NYC, nc

Corbett, Edna (Hickory House) NYC, cl

Dante Trio (Officers Club) Fort Bragg, N. C., In 9/10

Davis, Bill (Harlem) Atlantic City, Out 9/12, nc; (Pepe) Philadelphia, 9/13-22 & 9/27-10/6, nc

Davis, Jackie (Pepe) Philadelphia, Out 9/12, nc

Dominoes (Celebrity) Providence, R. I., nc

Dunsen Trio, Evelyn (Park Avenue) NYC, r

Fields, Herbie (El Rancho) Chester, Pa., 9/8-12, nc; (Preview) Chicago, 9/22-10/10, cl

Flam Brothers Duo (Officers Club) Air Force Base, Omaha, Neb., pc

Four Flips (Hurricane) Wildwood, N. J., Out 9/15, nc

Franklin, Quartet, Marty (Airport) Brooklyn, N. Y., nc

Gardner, Don (Bill & Lou's) Philadelphia, 9/13-18, nc

Garner, Erroll (Blue Note) Chicago, 9/8-12, nc; (Scalera) Milwaukee, Wis., 9/13-26

Gaylerds (Golden) Reno, Nev., 9/8-21, h; (Rancho Don Carlos) Winnipeg, Canada, 9/25-10/2

Getz Stan (Sardi's) Hollywood, 9/8-21, nc

Gill Trio, Elmer (Ebony Cafe) Seattle, Wash., nc

Gillespie, Dizzy (Birdland) NYC, Out 9/15, nc; (Concert Tour) SAC

Golden Combo, Stomp (1042 Club) Anchorage, Alaska, Out 12/31, nc; (Latin Quarter) Paris, France, 1/3-1/31/55

Guitar Slim (5-4 Ballroom) Los Angeles, 9/17-19, b

Herth, Milt (Park Sheraton) NYC, Out 9/15, h

Hope, Lynn (Celebrity) Providence, R. I., Out 9/19, nc; (El Rancho) Chester, Pa., 9/22-26, nc; (Showboat) Philadelphia, 9/27-10/16, nc

Jamal, Ahmad (Kitty Cat) Chicago, nc

Johnson, Bill (Corsair Tavern) Toronto, Canada, nc

Jordan, Louis (On Tour—South) GAC

Kay-Eds Duo (Marine Lounge) Aurora, Ill., Out 9/25, cl

Kent, Hal (Seaview) Beverly, Mass., nc

Loce, Joe (Showboat) Philadelphia, 9/20-25, nc

Lutcher Trio, Nellie (Casino Royal) Washington, D. C., Out 9/12, nc

McNeely, Big Jay (The Elms) Milwaukee, Wis., 9/17-10/1, nc

Manone, Winny (Metropole) NYC

Maize Cordsmen, Gene (Gung Ho Lounge) Honolulu, Hawaii, cl

Masters Sextette, Freddy (Park Casino) West New York, N. J., nc

Milburn, Amos (5-4 Ballroom) Los Angeles, 9/24-26, b

Monte, Mark (Plaza) NYC, h

Most Quartet, Sam (Daytona Plaza) Daytona Beach, Fla., h

Mulligan, Gerry (Storyville) Boston, 9/24-10/3, nc

Murphy, Turk (Childs Paramount) NYC, 9/13-30, nc

Orioles (Gleason's) Cleveland, 9/20-26, nc

Parenti, Tony (Metropole) NYC

Parker, Charlie (Birdland) NYC, Out 9/15, nc

Parker Combo, Howard (Trade Winds) Denver, Colo., nc

Pavone, Tommy (Rock Garden) Wilimantic, Conn., r

Prysock, Red (El Rancho) Chester, Pa., 9/18-22, nc; (Gleason's) Cleveland, 9/23-28, nc

Quinichette, Paul (Weekes) Atlantic City, N. J., Out 9/12, nc; (Crystal) Detroit, 9/10-31, cl

Redheads (Ankara) Pittsburgh, Pa., 9/12-10/3, nc

Rhythmaires (Gallagher's) Philadelphia, Quebec, Canada, h

Richards, Jack & the Marksman (Town Room) Milwaukee, Wis., Out 9/26, nc

Rico Trio, George (Florentine Club) Shreveport, La., pc

Rivera Trio, Ray (Matty's Town Crest) NYC

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(See Page 31)

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